

Kine WEEKLY

Advertising
Plan Hits
Film Trade

—See Page 3



**YOU'VE
GOT TO
HAND IT
TO LEO!**

That lovable lion certainly knows the type
hit you need to bring the customers
pouring to your theatre, and this one's
real honey . . . Prepare to kiss your house
records goodbye!

M-G-M PRESENTS GUY DE MAUPASSANT'S
**"THE *Private* AFFAIRS OF
BEL AMI"**
Starring
GEORGE SANDERS · ANGELA LANSBURY · ANN DVORAK
with FRANCES DEE · JOHN CARRADINE · SUSAN DOUGLAS · HUGO HAAS
A LOEW-LEWIN INC. PRODUCTION



DOUBLE DYNAMITE

WARNER BROS. MUST SEA SHOW



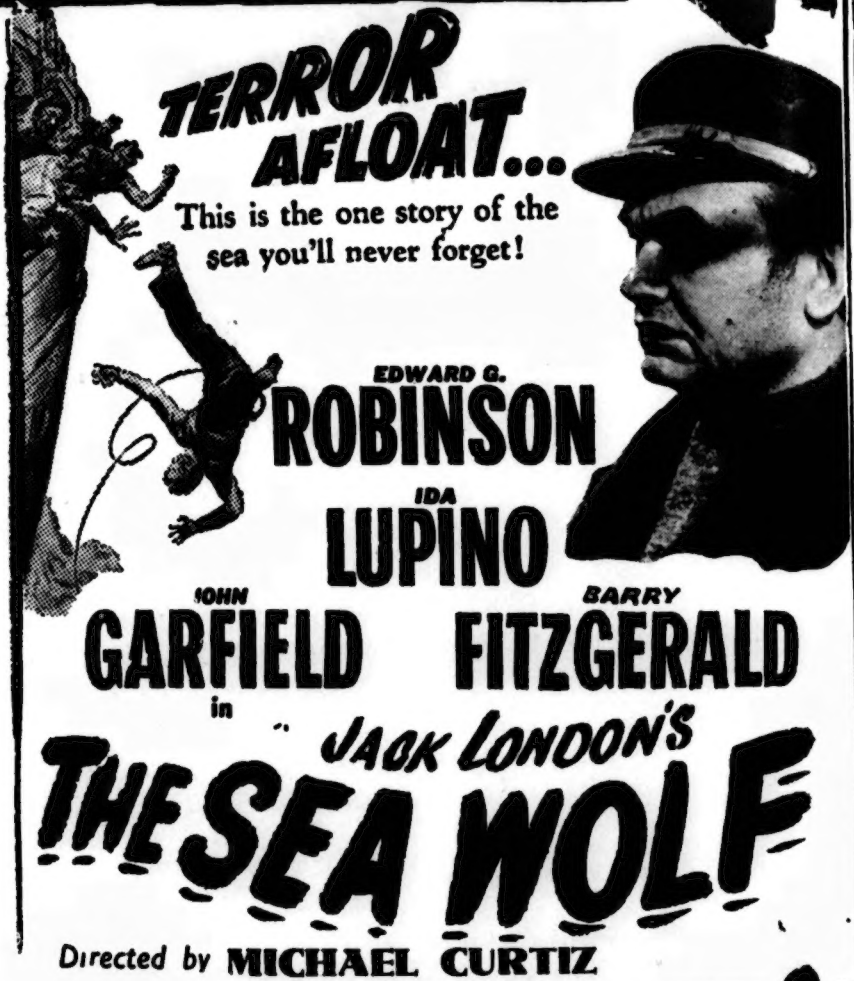
ERROL FLYNN

The Sea Hawk

CLAUDE RAINS · FLORA ROBSON
BRENDA MARSHALL
AND CAST OF THOUSANDS

DIRECTED BY MICHAEL CURTIZ

WARNERS' MIGHTIEST SPECTACLE



TERROR AFLOAT...

This is the one story of the sea you'll never forget!

EDWARD G. ROBINSON
IDA LUPINO
JOHN GARFIELD **BARRY FITZGERALD**

in **JACK LONDON'S THE SEA WOLF**

Directed by **MICHAEL CURTIZ**

↑ **YOUR DOUBLE PLAYING TIME** ↑



This is the **BIG** Warner Bros. Release for **DEC 22**

20TH CENTURY-FOX'S
Greatest Musical
"I Wonder Who's
Kissing Her Now?"

Odeon, Leicester Square,
NOW

Kine^{matograph} WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,116.

Thursday, November 20, 1947.

Vol. 369.

First Pictures of
the Royal
Wedding Presents
See BRITISH
MOVIETONE NEWS

Government to Create Development Council?

VITAL MEETING NEXT WEEK

(Special to the "Kine.")

HAROLD WILSON, President of the Board of Trade, told delegates of the Film Industry Employees' Council when he met them over the week-end, that he plans to set up a Government-sponsored organisation—on the lines of a development council—to investigate the whole problem of British film production.

The KINE understands that whether this plan materialises or not depends on the outcome of a round-table crisis conference at the Board of Trade next Monday. Harold Wilson will be in the chair—with Arthur Rank and Sir Alexander Korda leading other B.F.P.A. Quota Committee members, facing the union delegates from the F.I.E.C.

George Elvin, secretary to the F.I.E.C., told the KINE this week that the union men intend to challenge statements made by the B.F.P.A. members during the past few weeks.

The conference, dealing officially with production output, will also be related to the import duty talks.

And the unions were confident this week that the Trades Union Congress at its meeting next Wednesday will decide to approach the B. of T. to press the union case for long-term production policy as set out in the F.I.E.C. memorandum on the Films Act. The KINE last week reported exclusively the important F.I.E.C. meeting with the T.U.C.'s Economic Sub-Committee.

A detailed KINE report of Saturday's mass union meeting is on page 15.

44 ORGANISTS GO

Associated British has discharged 44 organists. The company now employs 50. Roland Lea, theatre controller, told the KINE that he hopes some may be re-engaged on a manager-organist basis when conditions permit.

That the A.B.C. action is not exceptional is shown by the figures supplied by Jack Courtney, KINE music correspondent.

In November, 1946, Gaumont-British employed 55; to-day they have 30 and eight manager-organists. Granada circuit then had 15, now eight; Odeon 34, now ten; independents, 25, now nine. The employed members of the Association of Theatre Organists in November, 1946, was 98 per cent., to-day it is 58 per cent.

CRIPPS SAYS—

Sir Stafford Cripps has denied to the KINE that he has any plans involving present British production trend.

He said: It is a matter for the President of the Board of Trade.

N.A.T.K.E. TURNS DOWN K.R.S. WAGE SCALE

And O'Brien Expects to Start New

C.E.A. Talks in December

N.A.T.K.E. has refused to accept the wage scale set out for the provincial employees of the K.R.S. The KINE understands that during a week-end 'phone conversation with the K.R.S., one of the N.A.T.K.E. negotiators said that, although his team had accepted the K.R.S. plan at last week's meeting, the rank-and-file members of the union now say "No."

Trade Press statements this week that the provincial deal has been agreed with pay retrospective to October 20 are quite inaccurate.

Frank Hill, K.R.S. secretary, told the KINE on Tuesday: "First the union agreed, and now, apparently, it is refusing to ratify the scheme."

Last week the N.A.T.K.E. men refused to accept the K.R.S. final terms for the London area—and unless the union agrees to these terms at the next meeting, on December 4, the renters will send the matter for National Arbitration.

Frank Hill assured the KINE that the K.R.S. plan for provincial wages gives nearly every member of the staff an increased pay packet.

Tom O'Brien, M.P., head of N.A.T.K.E., said to the KINE:

"The hitch is on the provincial schedule. Talks over wages and conditions for London renting employees will be proceeding."

O'Brien told the KINE that he hopes next month to resume meetings on grading with the C.E.A.

"A great amount of bookwork has had to be completed, as both sides have been waiting for the various area agreements to be put together into one document."

"I hope to make an approach for an improvement in the lower rates of pay in the present agreement."

NO DATE FIXED

The KINE understands that no date has been fixed for a talk between Sir Stafford Cripps, the Chancellor of the Exchequer, and Fay Allport, of the London office of the M.P.A., who is handling negotiations to find an alternative solution to the film tax deadlock.

The last talk was held last week.

But for the resignation of Mr. Dalton, a meeting between the Chancellor of the Exchequer and the American interests might have taken place this week.

FULLER STARTS DRIVE TO SAVE FILM ADVERTISING FROM TAX

AN assurance that kinema advertising will be exempted from the provisions of the new Finance Bill is being sought by the C.E.A.

Although full details of the Government's intention to create what amounts to an advertising ban are not expected to be published before next week, the proposal is to make 50 per cent. of advertising allotments subject to income tax.

Film companies, especially exhibitors, are likely to be very considerably affected if the proposal becomes law. Substantial reductions in film advertisement allotments are already being considered.

The film Trade's advertising in its own Trade and technical Press is not affected, as these journals are outside the scope of the new tax.

Exhibitors' Case

The exhibitors' case put by W. R. Fuller, general secretary of the C.E.A., to W. Glenvil Hall, Financial Secretary of the Treasury, within a day or two of the proposal being published is that kinema advertising does not fall within the prestige advertising of goods not available for public consumption at which the clause is aimed, and, therefore, should be exempted.

The point has now been reached. It is argued, that any further increase in operating costs should be passed on to the public, but this, it is pointed out, is not possible as prices of admission are in effect fixed by the entertainment tax.

Press advertisements were a very small proportion of exhibitors' advertising allocation; the bulk expenditure is upon posters, stills and trailers. The last two classes are used very economically as they are passed from one kinema to another on a hire basis.

The letter concludes with the suggestion that a deputation wait

upon the Treasury to discuss the situation.

A space buyer of a leading firm of advertising agents which handles the lay Press side of many big film accounts, said to the KINE: "I am afraid it is a foregone conclusion that film advertising budgets will be slashed unless the industry can persuade the authorities that its case is a special one."

James Forsyth, head of public relations for Gaumont-British, described the tax as one of the most serious blows ever dealt the industry. "You cannot compare us with ordinary prestige advertisers," he said. "All entertainment advertising is something of a public service. It is a way of passing on the news of what is showing and it differs sometimes twice a week."

"The tax will hit us both ways," concluded Forsyth, "not only does it increase our overheads, but it prevents us from making it up by increasing our admissions."

(See KINE leading article, page 4.)

In the House

On Thursday of this week, E. P. SMITH (C., Ashford) will ask the President of the Board of Trade in the House of Commons whether he will take steps to ensure that British film units shall be encouraged and, if need be, directed to produce to their utmost.

He will also ask how many film studios are idle at the present time; how many sound stages are idle; and what he estimates to be the footage of stage space unused.

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ADVERTISING THE FILM

HUGH DALTON, in his interim Budget, introduced a new tax proposal which—very roughly—implied that only 50 per cent. of future advertising appropriations would rank for taxation purposes.

This is a serious matter, involving the whole industry.

It is true that specialised advertising—like renters' announcements in the KINE., for example—are apparently to be exempt, for the technical Press is excluded. We are concerned here chiefly with the proposal as it may affect the rank and file of exhibitors.

No one knows the full impact of the tax until the whole proposal is actually published and its wording studied.

We are quite in the dark as to whether screen advertising, which is becoming increasingly a source of revenue to many exhibitors, will be dragged in.

But meantime we can congratulate the C.E.A. on the characteristic speed with which it presented the exhibitors' case to the appropriate authorities. For, indeed, the exhibitors' case is a very special one.

The kinemas in this country depend on advertising for their patronage to an extent which bears little or no comparison with the case of the average advertiser in other industries. The distinguished firm of Rolls Royce sells a line of luxury cars which are modified only slightly with the passage of time, and its advertising accordingly calls for no sudden changes of emphasis. A cinema exhibitor, on the other hand, is selling fresh goods every week, and his advertising campaign is his only way, or almost his only way, of letting his potential patrons know precisely what he is offering.

It therefore follows that the advertising overheads of this industry are probably the highest, size for size, of any business in the country.

Thus, inevitably, ours is indeed a special case. Let us devoutly hope that the new Chancellor will see the sound business sense of this argument.

Unfortunately, the essential difference between film and other advertising may not be immediately apparent to the law clerk framing a clause in a Finance Bill. It is up to the trade to press its case with the utmost speed.

The case is a good one.

THE resignation of Mr. Dalton and the appointment of Sir Stafford Cripps are outside the province of a specialised journal of this type, and this particular matter calls for no comment from me.

It is fair to record, however, that the news was received with a quick raising of eyebrows in Wardour Street, where one or two people were inclined to think that Sir Stafford might not show the same sympathy to the business that had been shown by Mr. Dalton.

It was argued in some quarters that the changeover was particularly unfortunate—from the film industry point of view, that is—at a time when negotiations were going on with a view to easing the film tax.

I suggest that there is little or no basis for this view.

IN the first place, Sir Stafford Cripps is extremely well informed on film matters. He has many contacts.

It is important to remember that only a month or so ago he dined with exhibitors and exchanged very frank views with them.

He is under no illusions about the exhibitor interests, and he has a fairly accurate picture of the differing views of the different sides of the industry.

ONE point which emerges quite strongly is this: it is fortunate indeed that the negotiations are taking place at departmental level and not at ministerial.

Were discussions at the higher level they would have to start all over again and time would have been lost.

As it is, by keeping them at department level, Fay Allport is able to continue his talks without interruption. The only delay now, I understand, is with an actual appointment with Cripps.

THIS is one of those weeks when the oldest of all forms of film entertainment comes back into its own.

I refer to the newsreels, whose importance in the historic development of this industry we are apt to overlook.

The reels to-day are front-page news, and their record of the Royal Wedding will earn dollars for Britain in all parts of the world.

NEEDLESS to say, there have been some complications over the pictures themselves.

Exhibitors up in Birmingham last week were alarmed at the thought of having to pay 10 per cent. for what is, after all, a short.

They argued that the Royal Wedding was a national event and no one side of the industry should make capital out of it.

This argument, although natural, was one they might have found it hard to sustain, for we may be sure that exhibitors themselves will make plenty of capital out of it. Quite properly.

Happily, everything has been sorted out.

GENERAL secretary Walter Fuller went along and had a long confab with G.F.D., and,

as a result of it, John Woolf and Teddy Carr have modified their original plans. The picture will now be sold on flat rate.

As far as the various reels themselves are concerned, I understand that they will be in the West of London by Friday night and in the provinces by Saturday.

As you know, the intention is to extend the footage by 1,000 ft. for the issue and make no extra charge.

G.F.D.'s ambitious colour version of the pageantry will be ready on December 1—the quickest piece of colour work ever, John Woolf was telling me.

IN the leader column to-day we refer at length to the seriousness—to the film business as a whole—of this new Budget proposal to charge income tax on 50 per cent. of advertising allotments.

Make no mistake; this is not a technical matter. It is a very real threat to a business which by its nature must do far more advertising than almost any other—size for size.

I am glad to put on record the fact that Walter Fuller smacked in a vigorous letter giving the exhibitors' viewpoint within 24 hours of the proposals becoming known.

FULLER is a man who doesn't let proposals grow under his feet, as it were, and if there is any chance of getting this threatened tax removed, then we may depend on him to do so.

I hear, too, that E. W. Wingrove, on behalf of the B.F.P.A., was quick to see the implications behind the proposal and was immediately in touch with the Federation of British Industries and a number of other bodies.

Talks I have had with far-seeing men on that side of the business, like Sydney Wynne and John Dennett, have only emphasised how extremely serious this tax could be for the trade as a whole.

LOOKING back on it, the C.E.A. get-together at Birmingham was a very successful affair, and when we arrived back in London on Wednesday night, tired but happy, I think we all felt that a pleasant time had been had by all.

As I said last week in my earlier notes written soon after things had started, there were one or two undercurrents of friction on Monday night which were apparent to everybody.

One was that two men, high up in the C.E.A., did not see eye to eye with each other, and there was a tendency for the lads to break up into groups with separate parties going on in different parts of the main hotels.

I THINK it is Leslie Holderness who deserves a real pat on the back for breaking the ice and getting everyone together in the right spirit.

His lunch—thrown officially by

the Rank Organisation—was a brilliant piece of planning in these most difficult days, and I really cannot praise his work and that of his staff highly enough.

He is a remarkable man, a master showman. To say that he is the outstanding cinema manager in the country is to do him less than justice; for he is even more than that. He belongs to that tradition of open-handed hosts who have left their mark in the cheerful history of show business. Certainly a very large measure of the success of Birmingham can be chalked up to Leslie Holderness.

A CERTAIN amount of solid background news did leak out from the various groups into which the delegates tended to fall. From the South Wales men, for instance, I learn that it is a foregone conclusion that Arthur Watts will be going ahead for the vice-presidency and will come up for election next March.

His was the first name that I came across. Leslie Hill is another possible contender, I believe, but he did not make the trip to Birmingham.

I seem to remember that Watts was picked to go for office some two or three years ago, but decided against it for personal business reasons.

ANOTHER man who will be moving into an official C.E.A. position in the near future, in all probability, is Sir Sidney Clift.

I had a long session with Sir Sidney, who made no bones about the fact that he had been very hurt about some remarks of mine in this column a month or two ago, when I criticised him for some of his Press statements in the U.S.

What I did not know at the time was that he had written to the paper concerned dissociating himself from the remarks quoted, denying he had said them and asking for a retraction. Knowing that type of American journalism, for which I have no high opinion, I am pretty sure that the request only got as far as the waste-paper basket.

SIR SIDNEY, however, is very nearly a certainty to come back to C.E.A. office.

It will be found that when Sir Lewis gives up the chair of the London and Home Counties branch and young John Davies succeeds him, Sir Sidney will be Davies' vice-chairman.

This means that he will get the chair himself in just over a year's time.

A MAN with whom I had a long session after one of the parties was Jackson Withers, who was telling me how he first went into show business more than 40 years ago at a cinema at West Bromwich.

Withers is now one of the two or three biggest independents in

SHOTS

the country and, as we all know, many offers have been made for his circuit, which is particularly strong in Wales and the West Country.

He has refused all offers for it, and my feeling is that he always will. He is a man of many interests, with a pleasant hotel at Torquay, a farm in Sussex, and one or two other sidelines. He must have one of the largest fortunes staked in the business at the present time, representing his own and his friends' money.

WITHERS, who is getting on in years, and who has made a splendid recovery from a depressing illness not long ago, is by nature an optimist.

Late at night, in the smoke-filled air of a conference party, he will put on a cigarette, down a mild drink and swap stories with men 35 years his junior.

What a pity it was that he did not interest himself in C.E.A. affairs earlier. He would have been an ideal president had he started off a few years ago. As it is, he would probably feel he has neither time nor inclination for a busy year of office.

It would be churlish of me to leave the subject of Birmingham without congratulating the local branch on the big effort it made to see that everything went off without a hitch. These are not the easiest times in which to organise get-togethers of this sort, and I do feel that general congratulations should go to Ken Jones, the local chairman, and B. C. Muggleton, the branch secretary.

Ken is a Clift man with interests in many of Sir Sidney's companies.

He did a very good job as chairman, particularly at the branch's official lunch on Wednesday afternoon—a very pleasant occasion from which it was a pity to have to rush to catch the London train.

CLASHING dates in the diary meant that I missed the Royal Naval Film Corporation lunch given to the industry's executives in appreciation of their work and support for the Corporation since its establishment in 1936.

A colleague who dropped

anchor there tells me that Lord Louis Mountbatten, who had arrived from India only the previous day, took the chair, and with the First and Second Sea Lords, Lord Hall and Admiral Power, and many more high-ranking naval officers present, the occasion took on a real wardroom atmosphere.

It was one of those affairs run on typical senior service lines, in which the air of hospitality and expressions of tribute to the trade's part in maintaining the supply of films to the Navy provided a welcome tonic to the strain and troublesome times we are now going through.

IN stressing the great bond of friendship and co-operation that existed between the parties, Lord Louis, referring to the film, said it had fulfilled a grand purpose in war and an even more important one in peace.

Speeches from the trade came from Dave Griffiths, who referred to the presence there of Ernie Blake, of Kodak, and Kay Harrison, of Technicolor; Sam Eckman, who thanked Lord Louis for the particularly pleasing manner in which he had congratulated him on his recent honour; Sir Arthur Jarratt; R. P. Baker, and Jos. Friedman.

IT was a pity that there has been such a flutter over giving a trade lunch in honour of Sam Eckman, a man who has done a noteworthy job in the 20 years he has been in the country.

There was no little asperity; Eckman himself has kept outside the arguments that have surrounded the lunch and has been the victim of them.

JUST as we were going to press I was happy to learn that the whole storm in a teacup has blown over.

Fuller has seen Griffiths: explanations have been exchanged; everyone is now happy.

I expect that the lunch will go forward in the manner originally suggested—an excellent ending to a backstage difference of opinion.

FROM Bill Mooring I hear that Joseph Breen, who administers the Hays Production Code, is a sick man and is contemplating an early retirement. He is about

to take a three-months' health cruise.

Meanwhile, Judge Stephen Jackson, a New York legal who was recently and unostentatiously appointed his executive assistant, will take charge, a responsibility for which he has been carefully schooled for the last six months.

Mr. Jackson's appointment followed the rumpus over "Duel in the Sun," when Code officials had to admit that they had given their seal to the Selznick picture despite the fact that it did not comply with the terms of the Code.

BREEN was over here last year and put up an extremely good performance at a Press conference at the Dorchester. I remember.

Massive and cherubic in appearance, he smiled his way through a much sterner session than was subsequently given to his chief, Eric Johnston.

Like all M.P.A. men, he had a faultless front office style. Breen is a Catholic. His is one of the most influential movie appointments to be held by a Catholic, and it will be interesting to learn whether Mr. Jackson, who looks like succeeding him, is of the same faith, for the Catholic influence in affairs in the States is a factor not understood in this country.

ARTHUR DENT on the 'phone, bubbling away with his characteristic enthusiasm, and reporting that he is off to Scotland for the first provincial preview of his film on the life of Burns "Coming Through the Rye."

This takes place at the Scala, Glasgow, on Thursday morning, and Arthur will be at the Central for a few days.

INTERESTING news that the Hitchcock-Bernstein films are to be released by Warners.

There are to be two of them—"Rope," which will be made in Hollywood, and "Under Capricorn," which will be made at Elstree.

I imagine that this will be the first picture, as A.B.P.C.'s new studios there are still unfinished.

Hitchcock and Ingrid Bergman will come here for the film.

A NEBULE of American film stars arrived here on Tuesday night to grace the Command Performance.

They were delayed by weather on the steamer coming over, but press times will wait for no man, and I can therefore say nothing about the party flung in their honour at the Savoy.

CLOSE-UPS

by SCREENCOMBER

What the Juice!

DOESN'T tomato juice taste funny?

And have you ever tasted water? That's a lie, because, so far as our jaded palate can detect, it just doesn't taste.

The object of this introduction is proudly to announce that we have secured a tentative seat on the water waggon, a waggon that has become considerably crowded since Mr. Dalton introduced his new Budget. Our decision followed on a series of extraordinary, though unconfirmed rumours which even in our heyday, when we were the Scourge of the West End, we might have had some difficulty in living up to. It had been reported that we had been seen lying in a gutter in Wardour Street, that we had fallen out of a drinking club window in Leicester Square, that we were fighting a policeman in Piccadilly, had been run down by a brewer's dray in Charing Cross Road, and been carried out of Rosie's on a stretcher and, as all these wildly romantic incidents appear to have taken place around about the same time, we must have used up more doubles than either Hitler or Colonel Chinstrap, according to the manner in which you care to interpret "double."

The police must also have evacuated the West End or developed a tolerance and soft-heartedness that is new to them, otherwise we would long ago have been bidding a shaky, but polite, "Good morning, Judge." Anyhow, in order to scotch these stories, and in case "scotch" may be misinterpreted, we will say "squash," we decided that tomato juice should be our staple beverage until the rumours die down. In case the rumour-mongers suggest, as they are almost bound to, that the juice is shot with Scotch, we now ask them to come forward at any time and smell or taste for themselves that it is completely undiluted, except on feast days and holidays, when we permit ourselves a touch of Worcester. And now we must be off to finish our new novel, in which we hope to star Ray Milland.

The title? "The Lost Allotment or the Diary of a Tomatomaniac."

Production Sensation

ONE of our big studios announces a revolution in production procedure. It is, no less, that the director should be supplied with a script, not on the face of it a sensational departure from normal procedure, except that they plan to give it him before the picture starts instead of using the more usual method of waiting until the picture is completed. A high production executive insists that the whole thing is impracticable, pointing out that were such methods adopted there would then be no time to rewrite the script.



LESLIE HOLDERNESS



ARTHUR WATTS



JOHN WOOLF



J. BREEN



LESLIE HILL

WE OWE IT ALL TO THE SHOWMEN WHO WORKED THE FAIRGROUNDS



FOURTH INSTALMENT

THE modern structure of the film industry—producer, distributor and exhibitor, with the distributor renting films to the exhibitor for a given period of showing—took a good deal longer than the first ten years to develop. Throughout this period free sale by the producer ("manufacturer") to showmen was the prevailing custom.

Certainly, both film hire and "exclusive" rights in one form or another appeared early in the period. But by 1906 it was still the general rule for film makers to issue their catalogues, print a number of copies of each film, and sell them outright to the travelling showmen, music-hall exhibitors or anyone else who cared to place an order.

From the beginning a good deal of foreign trade was carried on, and some of Paul's catalogues even contained announcements in German. Films were sold at so much a foot, usually 6d. Reductions were made after a while, as all films, even topicals, remained in circulation for a considerable time. A topical selling at 6d. a foot in 1903 might be 3d. a foot or even less three years later, and job lots at 1d. a foot were not unknown.

THE origin of the film rental is to be found in the accumulation by exhibitors of superfluous stocks of old films, which they used for secondary shows or hiring out to other showmen.

The authors quote the development of "Walturdaw," the first renting company in this country, in a passage in which E. G. Turner describes how his organisation, from supplying exhibitors who experienced difficulty in regard to new supplies, grew into a group specialising in the renting on a wide scale.

By 1898 Walturdaw were hiring out "sets," previously selected programmes, lasting anything from two minutes to half an hour, of films from all makers and of all types. £2 10s. per 1,000 feet per night was the rate finally fixed. The experience of other exhibitors was similar. Film hire, in other words, is almost as old as films themselves.

Even so, the distributing side of the business, even at the end of the period under review, bears little resemblance to its modern structure. The impulse towards film hire came from the exhibiting side, and exhibitors became renters.

The conception of exclusive rights entered the industry as exclusive selling rather than exclusive renting rights. Frequently a producer, besides selling his films directly, used some large film company as a selling agent (e.g., James Williamson and the Charles

The Impulse Towards Film Hire Came From Exhibitors and it Was They Who Became Renters

Urban Trading Company), or even sold through several agents at the same time. The modern system of exclusive renting rights, however, was still many years ahead.

Places of exhibition throughout this period fall into three categories—fairgrounds, music-halls and other local halls. The music-hall was probably the commercial cinema's first home. The first paying show itself, the Lumière Cinematograph shown by Trewey at the Polytechnic on February 20, 1896, was transferred on March 9 to the Empire, Leicester Square, where it ran for 18 months. Paul's machine ran for two years at the Alhambra, where it had started on March 25, 1896.

A. D. THOMAS, of the Royal Canadian Biograph; William Jury, Walter Gibbons, at the Moss Empires and the London Hippodrome; Payne, Matt Raymond and Ruffells exhibited films in the music-halls; and the British Mutoscope and Biograph Company ran a turn for years at the Palace Theatre.

In the latter part of the period £3 was a fair average price for one turn. It was quite a frequent practice for an operator to give several turns a night, rushing his projector and films by cab from theatre to theatre.

Some of this class of showmen went far afield. A. D. Thomas took a show to the West Indies and Canada; and T. J. West, of the Modern Marvel Company, travelled in Australasia. There was a good deal of overlapping between this type of show and that of showmen travelling from town to town, hiring local halls and staying as long as the audiences lasted.

Many of these shows, having found a good market, became more or less permanent. Names remembered in this connection are those of Maskelyne, at Egyptian Hall; Alfred J. West's "Our Navy" at the Polytechnic; Ralph Pringle with the Biograph Company; Walter Jeffs with the New Century Pictures; George Black, and Arthur Cunningham. Other showmen gave performances at private parties—David Devant's price for this type of show was £25 an evening.

PROGRAMMES were elementary; and to some extent it is true to say that the mere movement of the pictures was sufficiently enthralling to the unsophisticated audiences of the time. Press notices illustrate the ease with which they were amused: "So animated and real that one sat spellbound."

There came a time when the popularity of the cinematograph as a music-hall and village concert turn was on the wane. It seemed as if, now that the novelty was wearing off, films were good only for "chasers" to be turned on as the audience was filing out.

It is to the fairground showmen that the cinema owes its ultimate success. The new



Richard Dooner, one of the showmen who worked the fairgrounds and later founded a cinema circuit together with E. G. Turner another of the trade pioneers.

toy, a passing fancy in the music-halls, became a firmly established feature of the fairgrounds. It was they who bridged the gap between the music-hall days and the later, more respectable, picture palaces, and fairground showmen disappeared only with the First World War, long after the coming of the regular cinema.

Randall Williams was probably the first to exhibit cinematograph films under canvas. It was soon taken up by many others, and the fairground crowds, already accustomed to ghost shows and marionettes, now packed into the tent, standing or sitting on the grass, to gaze at the screen hanging from the king-pole. At the peak of their popularity, there were six separate cinema shows at Nottingham Goose Fair alone.

THE showmen who worked the fairgrounds were known throughout the country: William Taylor, John Proctor, George Green, George Kemp, Sophie Hancock and many others. Some, such as Pat Collins, Harry J. Scard and Richard Dooner, later founded cinema circuits.

Walter Haggard, the famous showman of South Wales, became well known as a producer as well as an exhibitor. Many of these men acquired considerable wealth, and travelled with equipment worth tens of thousands of pounds. Some even had their own organs, electricity dynamos, and elaborate pavilions with gilded fronts, sloping floors, plush drapings and seats for anything up to 400 or 500 people.

Towards the end of the period special theatres for films and nothing else began to appear, called variously "electric palaces," "bioscope theatres," and so on. The dramatic descriptions of the travelling shows, the piano accompaniment, the plush seats and the darkened hall began to cater for a special film audience, apart from the fairground crowds and music-hall patrons.

For some years yet, however, they were to continue side by side with the fairs, the music-halls and that other home of the cinema, the unused shop.

NEXT WEEK: The Films They Showed.

* "History of the British Film," by Roger Manvell and Rachael Low. To be published by George Allen and Unwin.

TEN STAGES ARE STILL IDLE

The KINE's Up-to-the-Minute Survey

WHILE the whole industry awaits the outcome of next Monday's conference between producers and Trade unions at the Board of Trade, and as reports of the week-end mass union meeting were being analysed, this up-to-the-minute survey of the studio scene was filed by a KINE specialist.

There are ten sound stages totalling 125,170 sq. ft.—some 10,000 sq. ft. more space than at Denham—out of action this week. This includes four whole studio plants (Teddington, Twickenham, Riverside, Southall), two large stages at M.G.M.-British, and an estimate of two stages of 20,000 sq. ft. between Worton Hall and Shepperton, studios now accommodating two long schedule films instead of the former average of three.

There are 20 features in production this week on British stages. Five features are in the location stage.

Twickenham closed down this week as "The Brass Monkey" completed a twelve-week schedule.

Denham has gone back to two-film-a-time production, until "Mr. Perrin and Mr. Traill" (Two Cities) starts in four weeks' time. "Hamlet" finished stage work this week—its twenty-eighth.

Over at Pinewood there are three films on the five stages—"The Red Shoes" (The Archers) in its eighteenth week. Cineguild's "Oliver Twist" wound up on the stages this week and moves to the lot in its twenty-first studio production week.

"Bonnie Prince Charlie," in its fourteenth week in both Worton Hall and Shepperton, is officially said to have no definite final schedule date.

"Bond Street" (World Screenplays) is winding-up production at Welwyn—in its eighteenth shooting week.

Islington started work this week—the first job on a new feature since October 15. Ealing's "Saraband for Dead Lovers," in its twelfth week, will be completed shortly before Christmas.

Joint Talks on Renter Quick Cash Demands

The C.E.A. and the K.R.S. are to hold joint talks on Wednesday, November 26, to clear up the whole matter of K.R.S. demands for a more speedy payment of rentals from exhibitors.

The joint Committee will also discuss current 16-mm. release problems.

Warners to Release First Two From Bernstein-Hitchcock Unit

BERGMAN FILM IN COLOUR TO BE MADE AT ELSTREE NEXT SPRING

A FILM deal has been completed between Warners and Transatlantic, the Bernstein-Hitchcock company, whereby Warners will release Transatlantic's first two pictures, both of which will be made by Alfred Hitchcock.

The agreement provides for the production in England and America of two stories, "Under Capricorn" and "Rope."

Ingrid Bergman will star in "Under Capricorn," from the novel by Helen Simpson, to be produced next Spring at Associated British Elstree studios, and photographed in Technicolor.

"Rope," from the Patrick Hamilton play, starring James Stewart, also to be filmed in Technicolor, will be produced at Warner's Burbank studios.

Hitchcock is preparing for a January shooting date.

In announcing the two new films, Jack Warner stated that the deal was the first of its kind made by any American company.

On completion of "Rope," Hitchcock will leave for London to prepare for the production of the Bergman film.

"How Many Out of Work?"—M.P.

In the House of Commons on Tuesday, E. P. Smith (Ashford, Con.) asked the Minister of Labour how many film technicians were registered as unemployed to-day as compared with June 30 of this year.

Ness Edwards, Parliamentary Secretary to the Ministry of Labour: "I regret that the information is not available."

Later Mr. Edwards said that cinema technicians are not in the ordinary insurable employment class and they do not go to the Labour Exchanges.

W. J. Brown (Independent, Rugby): "If the Ministry has not got the information now, will he look into it, it does suggest very interesting possibilities if the figures are anything like those suggested."

Ness Edwards: "You are asking me to stimulate private enterprise." (Laughter.)

DROPPING OFF IN DOCUMENTARIES

Documentary and specialised film production has definitely shown a decline during recent months, according to L. G. Parker, secretary to the A.S.F.P. Parker told the KINE this week that union claims on Saturday that specialised film workers have been "laid off" is quite accurate.

"And," Parker added, "there will be more to follow."

He did not consider the position critical, but described trading as "not so good as it was."

Although short film workers do not receive feature scale wages, the cost of production has greatly risen. Would-be sponsors are not making films because the total production cost puts them out of the realm of a commercial possibility.

The Government sponsorship of films has declined during recent months.

FEW THEATRES WILL OPEN ON XMAS DAY

N.A.T.K.E. Reiterates Its Policy

TOM O'BRIEN, M.P., general secretary of N.A.T.K.E., told the KINE this week that only 20 legitimate theatres in the country seem to want to open on Christmas Day. They are nearly all in Newcastle and West Lancs.

"N.A.T.K.E.'s policy," he said, "was to realise that the theatre men had a right to open under the National Theatre Council agreement and union members were adequately protected by special pay and special leave in return for working that day."

"I am telling our cinema employees that where Christmas Day opening of cinemas take place in these special neighbourhoods, they are entitled to special rates and time off in the same way as ordinary theatre men."

Screenwriters Deplore U.S. Anti-Red Hunt

At the annual general meeting of the Screenwriters' Association held on Friday a resolution was passed appointing a committee to draft a minimum basic screenwriters' contract to be negotiated with the B.F.P.A.

A resolution deploring the proceedings of the commission for un-American activities was passed. The Hollywood Screenwriters' Guild was asked to tell the Association what practical steps it could take to help them in their present situation.

It was decided to call an extraordinary general meeting at which the only item on the agenda would be to discuss how best the screenwriters could aid the drive for increased British film production.

CAMERAS MASSED ON WEDDING ROUTE

Newsreel Coverage

SCORES of newsreel mobile units will be massed outside Buckingham Palace, along the processional route and inside Westminster Abbey itself, to record the Royal Wedding to-day (Thursday).

And by Friday afternoon audiences in the West End will see a full newsreel of the event. All the reels are making a wide-scale distribution drive to send copies—a full 1,000 ft. for the occasion—into the provinces so as to bring the usual Sunday release date forward to the Saturday.

Cameras operating inside the Abbey—it was the KINE, which originally reported that interiors had at first been banned by Buckingham Palace—will be concealed by a skilled piece of plaster-work, put up by Gainsborough personnel.

On Flat Terms

Following discussions between G.F.D. and the C.E.A., the original percentage bookings terms for the colour version of the Royal Wedding have been modified.

The film will be released on December 1—at decreasing flat rates. (For the General Council debate on the subject see page 13.)

EAGLE-LION CHIEF IN SYDNEY



F. W. West, managing director of Eagle-Lion, who is making an inspection tour of Australia and New Zealand, was guest of Norman B. Rydge, chairman of directors of Greater Union Theatres, at one of the most representative film gatherings held in Sydney, on Nov. 7. Left to right: Alan Williamson, Australasian representative of Eagle-Lion, Hon. J. M. Tully, agent general for N.S.W., F. W. West, Norman B. Rydge, Victor Hoare (assistant to Mr. West) and John Evans, chairman of Greater Union management committee

—What made
MINE OWN

LONDON TRADE SHOW

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EXECUTIONER

10.30 a.m. 25th November, at the RIALTO CINEMA



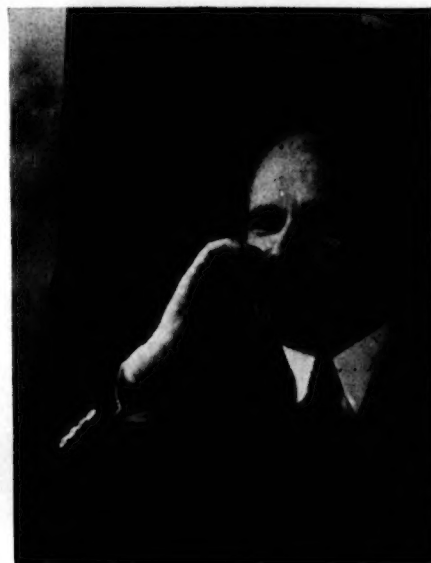
E. C. Rogers and Coun. F. G. W. Chamberlain, vice-chairman and chairman respectively of Bristol C.E.A., C. Pearl of Langfords Advertising, Wyndham Lewis, vice-chairman of S. Wales and Bill Berriman, a visitor to the party

Their Voices Were Heard at Birmingham

KINE. EXCLUSIVE PICTURE



Miss Minnie McIntosh of Dundee, the only woman on the General Council, in conversation with R. H. Dewes, Odeon Theatre Controller

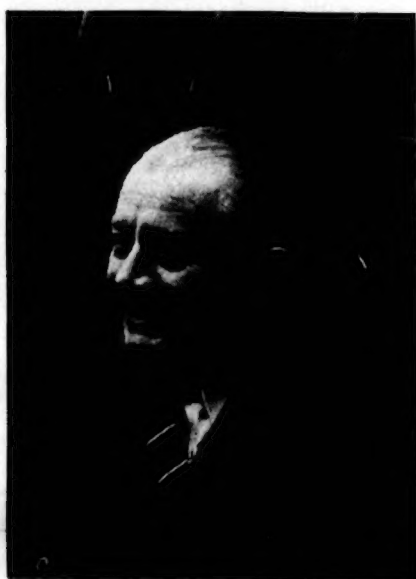


IN TRAIN—IN THOUGHT

Travelling up to Birmingham, Tom O'Brien takes the opportunity for a few moments' quiet reflection on the problems before him while S. K. Lewis, of Associated British Cinemas, faces up to the KINE. camera with a smile. Top right: S. Mills, South Coast area supervisor for Associated British Cinemas, ponders for a while in his conversation with S. K. Lewis who was his travelling companion



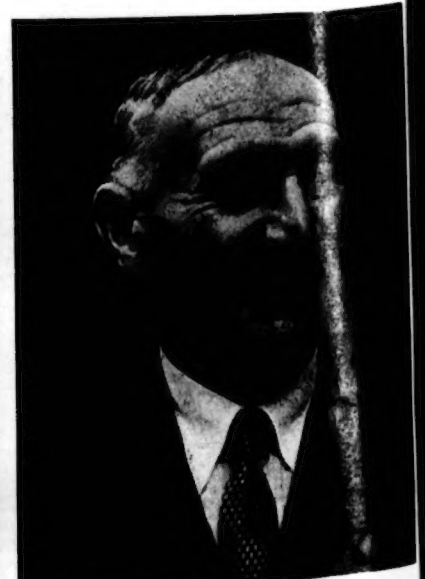
Ald. G.W. A. Wright, past-chairman of Hampshire and E. Dorset



W. J. Speakman, chairman of the North Western Branch



C. H. Whincup, chairman of the Leeds and District Branch



Charles Isaacs, chairman of South Wales and Monmouthshire

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General Council Proceedings

Exhibitors Take Action Against Rental Terms for Royal Film

"WHOLLY AGAINST THE IDEA OF A COMPANY MAKING COMMERCIAL CAPITAL OUT OF SUCH AN OCCASION"

EXHIBITORS meeting at the C.E.A. General Council in Birmingham last week reported that G.F.D. was asking 10 per cent. as the renting terms for the two-reeler on the Royal Wedding.

This is believed to be the first occasion on which any attempt has been made to book a short on percentage in this country, and the body of the meeting was strongly against the proposal.

The matter was raised by Llewellyn Edwards, who explained that a percentage had been asked for the Royal Wedding two-reeler, and general secretary Walter Fuller, in advising the Council on procedure, said that it might be that the body of the meeting would like to instruct him to take action.

This it immediately proceeded to do.

It was proposed by LLEWELLYN EDWARDS and seconded by HARRY HOPKINS, of Leeds, that the C.E.A. was wholly against the idea of a company making commercial capital out of a royal occasion which belonged to the people as a whole, as it were: the danger of allowing this to happen was emphasised all round.

Must be a Customer

MAURICE PRINCE, of Devon, rose and said that to the best of his knowledge the suggestion of 10 per cent. for the two-reeler had, in fact, been withdrawn. He added that the original idea was that a G.F.D. film would have to be booked by an exhibitor customer making up the whole programme from one renter.

This was a national event, Prince continued, and he added that it should not be within the power of any one renter to capitalise on the wedding.

It was emphasised by Prince and other speakers that films like this should be available as a right and not in return for a special fee of this sort.

An Ingenious Argument

W. CARR, from Middlesbrough, developed an ingenious argument. He said that in any case the C.E.A. should insist that the flat fee charged for such a film should be debited against the percentage paid for the remainder of the programme.

In other words, if an exhibitor paid £20 for the film, he should not be expected to pay a percentage on his gross takings, but actually to pay percentage on the takings minus the cost of a box-office short of this sort.

It was agreed that the C.E.A. should urgently draw G.F.D.'s attention to the whole matter, and general secretary Walter Fuller said that the meeting could be assured that the matter would be reported to the head office in London in five minutes.

(The C.E.A. and G.F.D. quickly agreed on terms, as reported in page 9.)

N. IRELAND C.E.A. PACT

The settlement arrived at between the Northern Ireland C.E.A. and the N.A.T.K.E. is to be submitted for the endorsement of the Associations concerned. The proposed increases to certain classes of workers will vary from 6d. a week to 6s. 6d., but a number of workers whose wages already exceed the agreed figure will not be entitled to any increase.



LLEW. EDWARDS, who criticised very strongly G.F.D's rental terms for the Royal Wedding film

Negotiations Made Possible by C.E.A.'s American Visit

DAVIS AND FULLER'S GOOD WORK

THE General Council of the C.E.A., meeting in conference in Birmingham last week, gave president B. T. Davis and general secretary Walter Fuller a warm reception when a full report of their recent mission to Washington was read out.

The 3,000-word document—which took 20 minutes to read—was followed by a loud round of applause. (The report was given in detail in last week's "Kine.")

There was very little debate.

LL. EDWARDS said that he sincerely appreciated the services rendered to the association and offered grateful thanks to these two officers for taking the risks they had and for bringing back such wonderful news. (Applause.)

Tribute to Fuller

The PRESIDENT pointed out that the association owed a great deal to Mr. Fuller, because the culminating factor in these negotiations had been the dinner to Sir Stafford Cripps where, from the information then obtained, they had been able to put over facts to the Americans. It would not be fitting if he did not pay tribute to Mr. Fuller. Their object had only been to bring together the two sides, because they felt their own members were the most vitally concerned in the industry.

Whatever had been done was with the sole purpose of bringing together the British Government and American producers who would have to pay the tax.

They had found that Eric Johnston, at great personal risk, had done all he could to avoid anything happening which would create hostility to the showing of British films, and he had done much to maintain British films with the hope that they would have a fair showing on American screens.

J. POLLARD also congratulated the President and General Secretary for an outstanding piece of work.

The Role of Ambassador

It was also a message to anyone who might desire to adopt the rôle of C.E.A. ambassador of good will in future, he said, as such matters should be left to be dealt with collectively and not in person. Mr. Kemp, of his county, who owned a number of kinemas, had been to America, said nothing until his return, when he had had a quiet talk with some of them, and there it ended.

S. K. LEWIS thought that negotiations were proceeding in a delicate stage. He paid tribute to the President and General Secretary for the excellent work they had done and in particular in taking the initiative many weeks ago when it all first happened.

It was a sad thing to have to say that in something which affected the entire industry the C.E.A. were practically fighting a lone battle, perhaps

because they were obviously affected more than anyone else.

The initiative which had been taken and recognised over the other side had a great deal to do with the fact that these two officers had been invited to go over there. If one were to take the viewpoints expressed in other sections of the industry in this country one would think there was very little to worry about, which was not true.

A week last Monday he had been in the House listening to the debate on this Order, and he wished to pay tribute to T. O'Brien, M.P., who that night from the floor of the House, notwithstanding his being a supporter of the Government, did not hesitate to criticise what the Government had done in this case.

Members should be grateful to him, as it needed courage to voice views which were for the benefit of the industry generally, against his Party.

He moved a motion expressing gratitude to Mr. Davis and Mr. Fuller for their work.

Top Table Praise

D. C. WALLS, Vice-President, asked for the privilege of seconding this motion, which he thought it was only right should come from the top table, because he had had the doubtful privilege of being on the inside and knowing the full gravity of the situation.

If one read between the lines of this report one would find a sense of confidence that matters would clarify themselves and achieve their object. It was very fitting that in his native city tribute should be paid to the President, who was one of the architects of this magnificent effort which had probably saved the industry. But at the same time, the President had been the first to agree that the guiding genius and wisdom had been that of their peerless General Secretary.

The resolution was adopted with loud applause and the report agreed.

ELECTRICITY CAMPAIGN

The C.E.A. is embarking on a small publicity campaign, designed to acquaint the public with the fine electricity economy record of the exhibiting trade.

At last week's General Council, when the campaign was sanctioned, it was pointed out that the film business was the only major industry using less current than before the war.

The campaign will cost exhibitors about 11s. per theatre this winter.

Film Plans—by an Exhibitor

C. P. METCALFE, of Leeds, had some large question marks at the end of last week's General Council meeting.

He drew the attention of exhibitors to the spectacular production plans which had just been announced by two leading British producers.

He wondered how many people had studied these plans, and added the rider that in his experience such programmes were often not completed.

The meeting appeared entirely to agree with him that it would be a good thing to let the proper authorities know that too much attention could not necessarily be paid to such statements, but no official action was taken.

The next General Council meeting will be in London on December 10 and will be held at the C.E.A.'s new council offices in Shaftesbury Avenue the first time they will have been used for this purpose.

The C.E.A. has sent its sincere congratulations to Sam Eckman, Jun., on his award of the C.B.E.

The C.E.A. is not accepting an invitation from the Federation Internationale de l'Exploitation Cinematographique for delegates to attend a conference in Brussels.

Dennis Walls, Vice-President, explained that the invitation followed the recent conferences in Brussels and Cannes and represented a sort of national exhibitors' association. Nevertheless, the C.E.A. agreed to turn down the idea.

Eighteen new members have been elected to the C.E.A.

The Morecambe Convalescent Home, which was recently purchased by the Cinematograph Trade Benevolent Fund, has now been taken over and will be open in January. Meanwhile, the Birmingham Branch Benevolent Fund has donated £2,500 towards the expenses.

COMPLAINT ABOUT THE RENTERS

AS was reported in last week's KINE., the General Council of the C.E.A. is sending an urgent protest to the Board of Trade calling their attention to the recent K.R.S. decision to restrict renting credits to seven days.

The terms of letters sent out by Frank Hill came in for strong criticism at a committee meeting in Birmingham last week.

Little was said about the incident at the General Council but delegates entirely agreed with the committee's proposal that the K.R.S. be asked for an early meeting of the joint committee and that priority on the agenda be given to this matter.

They also agreed that efforts should be made to secure a standard contract through the joint committee.

Lastly, they were unanimous that the Board of Trade should be informed of the whole thing.

Bristol C.E.A. Date

The next meeting of the Bristol C.E.A. will take place on Wednesday, November 26, at the Bristol Chamber of Commerce, Small Street, Bristol, at 11.15 a.m.



D. GRIFFITHS

K.R.S. Replies to Credit Terms Criticisms

HILL'S "PAY UP" LETTER IS NOT AUTOCRATIC

Griffiths Says Circuits Caused Split in Joint 16-mm. Talks

RENTERS, meeting last week, criticised Walter Fuller, secretary of the C.E.A., for his supposition that what the K.R.S. regarded only as a committee report on 16-mm. expansion was, in fact, a definite agreement. The K.R.S. Council instructed secretary Frank Hill to tell the C.E.A. that 16-mm. will have to be the subject of further joint talks.

The Council approved a British Film Institute plan to set up a joint committee to control film society expansion—and it stood firm on its decision to demand a share of the increased profits now made by the South Wales workmen's hall, which recently received entertainment tax concessions.

Those were the highlights of a meeting which subsequently went into private discussion of domestic affairs.

But before the meeting broke up, secretary Frank Hill told the Council about trade Press reports of the C.E.A. General Council meeting in Birmingham, at which criticism had been made of the K.R.S. drive to speed up payments.

The members agreed that Frank Hill's letter, which was sent to all exhibitors, was not in any sense "autocratic."

The chairman, D. E. Griffiths, commented that in any other industry it would be regarded as a normal business letter.

Hill then went on to read out letters from two circuit directors who had commented that their accounting staff had been instructed to speed up payments, and finished by thanking the K.R.S. for its long period of war-time leniency in the matter.

Society Problems

The meeting opened with a debate on the film society movement.

Frank Hill read a letter from Oliver Bell, director of the British Film Institute. Bell pointed out that the B.F.I. supported film-hire applications from societies which were members of either of the two existing Federations in the British Isles.

The B.F.I. insisted on these conditions:—

1. Shows are private and are open to society members only.
2. That there is no profit-making.
3. The object of the society should be the study of films as an art form, for cultural, educational or scientific purposes.

He concluded his letter by suggesting that a joint committee be set up to adjudicate contested cases. Films, he added, were selected by the societies in two ways: 1, Foreign films, particularly French and Italian, and 2, revivals, such as "Man of Aran," "Magnificent Ambersons," "The Last Chance," and "Strange Incident."

The chairman told K.R.S. men that there are now 120 society sites.

Frank Hill reminded the Council that some weeks ago it had

started to debate the question "Should societies be supplied with films at all?"

D. E. Griffiths thought it inadvisable to stamp the movement out altogether.

It was then suggested that the C.E.A. was making the stronger objection to the society movement. Frank Hill added that Walter Fuller had put the C.E.A. case in a different way—namely, that it was desirable that there should be some control of the societies.

Definition of Film Art

The meeting then went into an argument on the definition of "film art." One U.S. renter asked if "Duel in the Sun" would be a suitable film for the societies.

Hill replied that he was in no position to say which films had cultural or educational value.

Finally, the K.R.S. accepted the proposal that a joint committee be set up between the B.F.I., the C.E.A. and the K.R.S., which could thrash out problems as they arose.



George Sanders and Ann Dvorak in BEL AMI (M-G-M), which is reviewed in this issue



F. HILL

The K.R.S. is back where it started on the 16-mm. dispute.

There was a long constitutional argument about what actually happened at the last joint meeting with the C.E.A. Correspondence showed that Walter Fuller now accepted as agreed the K.R.S. suggestion that all 16-mm. should be kept two miles away from a static cinema.

The council heard three U.S. members argue that Fuller had heard only a K.R.S. committee decision—not a decision made by the K.R.S. Council.

Independent Arbitration

Members heard Frank Hill analyse the Fuller letters in which the C.E.A. secretary indicated that if the K.R.S. committee suggestions were not agreed, then he would press for arbitration by an independent chairman.

Frank Hill read out the minutes of the last joint meeting, dated October 10, and prepared by the C.E.A.

The chairman commented that the C.E.A. had at that meeting been thrown into confusion because both Odeon and G.-B. circuit representatives had, during the three-hour session, indicated that they did not wholly support the policy of a two-mile radius ban.

Members then agreed that, providing this constitutional misunderstanding was recognised by the C.E.A. so that it would not jeopardise the K.R.S. position should the matter eventually go before an independent chairman, then the K.R.S. committee may go ahead with a further joint meeting.

Miners' Hall Rentals

The secretary read out a letter from Aneurin Bevan, writing, not as Minister of Health, but as a Socialist M.P., supporting the case for the South Wales workmen's halls.

The council decided that this was a matter of moral rights. It was immoral for the workmen's halls to gain exemption from E.T., to carry on charging the same admittance prices and then refusing to share the extra proceeds on a percentage basis with the K.R.S.

The council authorised Frank Hill to reply to Mr. Bevan's letter in the strongest possible terms—not before one British member had asked if such an action would be wise, taking into consideration the present political position.

A U.S. member: "This is a matter of morals. We must not take a line of appeasement."

Continued at foot of next column

Rumpus Over Eckman Lunch

REPORT DESCRIBED AS UNDIGNIFIED

THE C.E.A. General Council meeting last week in Birmingham had a mild argument about the desirability of publishing a report on the disagreements which had arisen out of a proposed trade luncheon to honour Sam Eckman, who was recently awarded the C.B.E.

Harry Mears, who described the C.E.A. report as undignified and undiplomatic, said that it should not be published.

Theo. Fligelstone agreed with him. Most members, however, took the view that a little publicity would do nobody any harm.

The report explained that a small rumpus was proceeding between the president of the K.R.S. and the general secretary of the C.E.A. over the lunch.

This matter arose through Cecil Bernstein inquiring whether B. T. Davis would preside at a luncheon to which he proposed to invite a number of the leading personalities of the Trade to signalise Mr. Eckman's twenty years' association with this country. The president was consulted, and readily agreed. He was also asked if he would agree to support the idea if the proposal were changed into a luncheon by the three associations. He also agreed to this.

There was a change of form, and the actual invitations to the K.R.S. and the British Film Producers' Association to join in were transmitted by the C.E.A., Mr. Hill being made fully acquainted with the facts.

Later, the report alleged, D. Griffiths said that they never agreed to Mr. Davis occupying the chair. After other complications, B. T. Davis later said that it was a matter of indifference to him who occupied the chair, but that he was not prepared to join in creating a fresh precedent whereby the members were called upon to entertain a selected few of their number, and particularly of any lavish function at this time. (This message was indicated to F. Hill, who then went ahead with the other associations and invited the president and general secretary as guests. He was informed that they would decline the invitation.)

The report ended by a C.E.A. declaration that Sam Eckman himself was not involved in the dispute and that there was no reason why the original suggestion should not go ahead.

The letter goes—together with a claim for moneys owing since last August.

D. E. Griffiths later told the trade Press representatives that the papers had taken the wrong line and "given it the wrong colouring," in reporting the K.R.S. decision to force exhibitors to pay up according to the contractual agreement.

He asked the Pressmen to make it clear that the K.R.S. policy was not aimed at getting in the dollars to send to the U.S. British film makers also wanted money as quickly as possible.

The Society agreed to subscribe its share towards the two projectors and their installation, being given by the industry as a wedding gift to Princess Elizabeth.

It also agreed to pay its share to the Command Performance expenses.

MASS MEETING OF STUDIO WORKERS' FIVE POINT DEMANDS

Government and B.F.P.A. Action Called
For to Halt Production CrisisREQUISITIONING OF ALL SPACE NOT USED EFFECTIVELY
AND SETTING UP JOINT PRODUCTION COMMITTEES URGED

It was a "house full" at the Scala Theatre on Saturday, when over a thousand film studio employees—many of them standing in the gangways—saw only two of their number vote against a Film Industry Employees' Council resolution calling for immediate Government and B.F.P.A. action to halt the production crisis.

The delegates saw an all-out star cast, headed by Tom O'Brien (general secretary of N.A.T.K.E.), George Elvin (general secretary of A.C.T.), Gordon Sandison (general secretary of British Actors' Equity), Edward Breed (representing the E.T.U. executive), and Film Artists' Association and Musicians' Union officials.

Stage by stage the union leaders analysed the events which had led to the present crisis. Then, after two and a half hours, the film men called for:—

1. The maximum use of all production facilities.
2. The requisitioning by the Government of all space which producers are unwilling or unable to use effectively.
3. The setting up of Joint Production Committees in all studios, with full executive powers.
4. The appointment of a working-party and/or a development council to inquire into methods of increasing studio output.
5. The incorporation of the F.I.E.C. original proposals in the new Films Act.

The meeting was dramatised by the very restraint shown by the union speakers.

George Elvin, referring to the unions' meeting with the President of the Board of Trade on Friday evening, said: "We were most satisfied with our reception, and it was clear that Harold Wilson, speaking for the Government, has a very keen interest in the industry and is determined to see that it does play its proper part in the economic effort."

The delegates saw Tom O'Brien put on a bright hand-waving performance which drew the morning's barrage of flashes from the Press cameramen.

Government Intervention

O'Brien said: "Expanding production can be achieved. It is worse than foolish to blame all the troubles on the producers. It would be worse than foolish, because if you do that you overlook the fact that we are to battle with the Government for priorities. The Government must enter into this matter whether we like it or not."

"The days have gone when we can stand on a platform as trade union leaders and decry the employers and then go into a conference room and expect constructive results. The day has come for the trade unions to take a responsible place in the construction of this industry and not the destruction of industry."

A climax to the debate came when—as collection moneys jangled into cans in support of the union men on strike in the Savoy Hotel group—the delegates were told by Edward Breed: "It is everyone's duty here, if this resolution is not going to become a pious one, to play a full part in its implementation."

The debate opened when W. F. Sweet (vice-chairman of the F.I.E.C.) read a letter which had

been sent to the union body by E. W. Wingrove, secretary to the B.F.P.A.

B.F.P.A. Letter

Wingrove made these points:—

The B.F.P.A. denies that anything was said at the joint meeting on October 20 to imply that production is regarded as the junior partner to the kinemas; and denies that the producers indicated a boycott production policy to force Government abandonment of the Dalton duty.

Further, the producers regretted the F.I.E.C. decision to make Press statements concerning a private meeting . . . "your statement is calculated to do great harm to the industry. The B.F.P.A. regards it as a mischievous libel and the implication of deliberate sabotage is deeply regretted."

The letter concluded with a statement that B.F.P.A. policy is to make high quality pictures for overseas markets.

"No Plans Given"

The chairman said that a reply had been sent by George Elvin to the B.F.P.A., dated November 13. In his letter, Elvin said the F.I.E.C. was "amazed" that the B. F. P. A. should accuse it of libel. Its statement, in fact, was a very accurate summary of events. The union men had gone to the joint meeting to hear about new production plans: but individual producers put out re-



RALPH BOND



J. H. WILSON

ports about their plans several days after the joint meeting had taken place.

Tom O'Brien said that because "there are grave implications in the B.F.P.A. letter" it would not be open for discussion at the mass meeting.

Gordon Sandison then gave a detailed account of what had been done by the F.I.E.C. since the Dalton duty was imposed. He emphasised that Arthur Rank had said at the joint meeting that B.F.P.A. members were not proposing to increase their present level of production.

Two-Thirds Capacity

"There has," he argued, "been chronic under-production in British studios for the last two years. We have been working at two-thirds our capacity. When the Rank group made its statement it had six films on the floors and not twelve; it has made 25 films in the last two years."

Tom O'Brien then said his piece. He referred to the serious production crisis of 1939, when the unions had to battle with the then President of the Board of Trade, Oliver Stanley. He now had 240 members unemployed out of 6,000 studio personnel—not a very high figure. But the fact was that in these days there should be no production man out of a job.

George Elvin, who gave facts about the current idle production space, said that it was not by chance that U.S. companies were not making films in this period prior to another Films Act. "It is a crying shame that the Americans own or control some of the best studios in this country and have hardly turned out a film since the end of the war."

The Alliance group could at least have been candid and given the real reason why it closed down three studios at once.

The Rank production plans cited 43 films for the next year—of which sixteen had already been completed. Sir Alexander Korda had written to *The Times* to say that he had three films in production; but in his Press statement ten days previously he had quoted "Anna Karenina" as being completed in 91 shooting days, said Elvin.

There was a round of laughter when Elvin commented: "Only Korda could get away with that."

A.C.T.'s Unemployed

A.C.T. now had 20 per cent. of its members unemployed—the largest percentage for any industry in the country. Two weeks ago the Film Producers' Guild fired 30 members because there was now a drop in the war-time level of documentary sponsorship.

"The next six months will be critical," he finished, "and we have to see that a short-term policy is taken drastically."

Mark Milo, chairman of the Film Artists' Association, then made a slashing attack on the B.F.P.A.'s crowd-casting bureau in Poland Street. He said that his members are "herded like cattle," and one can go there and "see real misery." F.A.A. members wanted to take a constructive part in filling the ranks of the feature players and stars.

Ralph Bond, member of the A.C.T. General Council, then moved the

What the B. of T.
President Said

Government is determined to see that the Trade plays its proper part in the economic effort.

resolution. He said: "If we win our battle for production we shall ensure expanding employment in the industry."

Bond argued that the film industry employees had been the only people to take a constructive view of the nation's dollar crisis. The C.E.A. had put out panic reports and had judged the position not in terms of the national interest but in terms of its members' box-offices. The producers, on the other hand, had attempted the impossible task of balancing on the fence.

"Let us have some constructive talking on this tax subject," he shouted. "I don't believe that Hollywood has any intention of permanently losing the British market. We are going into a period when there will be fewer films available. Remember, Hollywood cut film making before the Government announced its tax."

"Why doesn't the industry go to the public and say honestly that in future there can be no double features and that programmes cannot be changed twice a week? The barring and booking systems will have to be radically changed. These things will have to be done, and no one can deny it."

"The greatest contribution we can make is expanding production. Output could be doubled with existing personnel and equipment. . . ."

"Requisition space (here there was loud applause from the body of the hall) and see that the Government takes a strong lead. For years Hollywood has dominated the screens of the world. Now every country is fighting back to demand a place in the sun."

Executive Powers

Edward Breed seconded the resolution. He said that Joint Production Councils must be set up with full executive power. It was no use giving the B.F.P.A. ideas and suggestions if the joint production councils did not have full power to see that they were carried out.

Then the thousand delegates debated what had been said.

Ralph Hogg, technician at Ealing, said that the resolution was dangerous in its "requisitioning" implications. Did the union want studios to become departments of the Civil Service, with a form to be completed if a director wanted a third take?

He was greeted with cries of "Shut up!" "Sit down!" and "Throw him out!"

But he made his point and forced an admission from George Elvin that the resolution did not intend to hint at a nationalisation programme.

Mr. Griffiths, of N.A.T.K.E., wanted the proposed Working Party to "do something" about stopping the "hypocritical" remarks of the Press critics. He quoted Ross Shepherd's "worth fourpence" remark in *The People* for "Uncle Silas."

Then Terry Bishop (A.C.T.) demanded a vote of confidence in the Press—and was greeted with cheers of approval.

Carl Neale said that as a B.A.E. member he was convinced that the star system was holding up film making. We had one to twelve stars who had to appear in every picture British producers made.

George Elvin summed up a comment from Mr. McCarthy, of N.A.T.K.E., who alleged that M-G-M-British had put its stages at the disposal of the Board of Trade, but that no production had been forthcoming. Elvin said that the fact was that M-G-M-British was asking a stage rent of £1,800 per week, and one producer has recently been prevented from using this available space because of the rental.

The time was five minutes to one—and two people put up their hands in protest as the vast audience shouted, "Yes, yes" to the resolution.

BRITISH
STUDIO

NEWS

Balcon Will Make 1948 a
Comedy Year at Ealing
FIRST THREE IN PROGRAMME NAMED

COMEDY, badly neglected by the British film studios during the past few years, is to make a comeback next year, according to Michael Balcon.

Announcing his production plans for 1948, Balcon, production head of Ealing, outlines a series of pictures which will break away from the dramatic subjects which have marked most of Ealing's recent schedules.

They will, however, be comedies which—like this company's successful "Hue and Cry"—beg to differ.

"Scott of the Antarctic," starring John Mills, will be in production at the turn of the year. Then the comedy drive will begin. First picture to follow will be "Another Shore," based on the novel by Kenneth Reddin. Charles Crichton will direct this comedy of an imaginative Irish youth who, to say the least, is a trifle pixilated.

A period comedy, "Kind Hearts and Coronets," will follow, with Robert Hamer directing. The subject is macabre in its theme, but light-hearted in its treatment.

The third of the comedy subjects will be an original story, "Passport to Pimlico," which Ealing staff writer T. E. B. Clarke is preparing. He describes it as being something of an adult "Hue and Cry"—a fantasy of extraordinary happenings in the heart of London.

Michael Balcon's return to the comedy field brings him back to a type of picture with which he has been closely associated in the past. He was responsible for the pictures starring Will Hay, Jack Hulbert, Cicely Courtneidge, the Crazy Gang, several of the George Formby comedies, and many others.

To Make Film of
Hans Andersen

BRITISH FOUNDATION has started a film about Hans C. Andersen, which is to be a full-length feature.

A unit leaves for Denmark in April.



The Wessex ESTHER WATERS unit on location. Left to right: Peter Proud and Ian Dalrymple, Pauline Roberts (continuity), Henry Slagter (assistant camera operator), Phil Shipway on step-ladder (first assistant) and Jack Locke (boom operator) ready for "action"



Director Anthony Kimmins gives a hand in the taking of a still photograph at Shepperton on the BONNIE PRINCE CHARLIE set while first assistant director Bluey Hill gives instructions. Still cameraman Len Lee takes the picture

"SO DIED A RAT"
IN EIGHT WEEKS

British National Hustle

WITH final shots being filmed in the London docks over the week-end, Paul Stein concluded work on British National's "So Died a Rat," with Robert Beatty, Mervyn Johns, Nova Pilbeam, and Margaretta Scott.

The picture, which went into production in the second week of September, has been just over eight weeks in the studio, an excellent record and a triumph of planning by production manager Fred Swann.

Considering the improvisation and revision necessary to cope with the five-day week, Swann has once again proved that it can be done, and for this he pays generous tribute to the loyal way every member of the British National staff has co-operated to make it possible.

This first subject, under the new hours, has naturally presented its problems, but he believes that these will become less and less with each succeeding subject. Started on Monday was the screen version of Peter Cheyney's first film, a screen version of his novel "Uneasy Terms," in which Michael Rennie stars with Moira Lister, Faith Brook, and in which Marie Ney has an important part as the aunt.

Executive producer on the picture is Louis H. Jackson, with Vernon Sewell directing and Fred Swann as production manager. Denis Johnson is first assistant and Jack Lambert and Bill Shore seconds, with David Tomblin third. Harold King is sound

Continued on page 17

Von Stroheim May Direct Here • Huth Starts on
"High Pavement" • "Paul Temple" Credits

ANTONY VERNEY, actor, author and playwright, and brother of film actor Guy Verney, has formed a new film company to make screen adaptations of classic stories. Company is called Classic Pictures, and the first production will be an adaptation by Antony Verney of the Guy de Maupassant story, "The Olive Field."

Already cast are Guy Verney, Doreen Percheron, Peter Noble and Mary Stone.

Verney is planning to invite Erich von Stroheim over from Paris to direct and appear in his second subject, an English version of the French film, "The Dance of Death," recently completed by Stroheim in the Rome and Milan studios.

SHOOTING has started on Stage 2 at Denham on "High Pavement," which Harold Huth directs as well as co-produces.

Huth reported 1 minute, 52

seconds' screen time in the can by midday on the first day.

The unit line-up is: Producers, Harold Huth and John Corfield; director, Harold Huth; personal associate, T. D. Connachie; production manager, Noreen Hipwell; first assistant director, Roy Goddard; second assistant director, Alec Gibb; third assistant director, Dennis Odell; art director, Elder Wills; music director, Bretton Byrd; editor, John Guthridge; lighting cameraman, Harry Waxman; camera operator, Norman Warwick; focus puller, Ian Mathe-son; still cameraman, Bert Cann; wardrobe supervisor, Felix Evans; wardrobe master, Harry Haynes; sound mixer, R. Barnes-Heath; sound camera operator, A. Clark-son; boom swinger, R. Macphie; chief make-up, Tony Storzini; hairdresser, Vivienne Walker, and publicity director, Dora Dobson.

CREDITS for "Paul Temple and the Canterbury Case," the new Nat-

tlefold production being produced at Nettlefold studios, is:—

Producer, Ernest G. Roy; director, Maclean Rogers; production manager, E. S. Laurie; art director, Charles Gilbert; musical director, Percival Mackey; lighting cameraman, Geoffrey Faithfull; camera operator, Arthur Grant; focus puller, Ken Hodges; loader, Irving Morris; clapper, Eric Williams; sound recordist, Tommy Meyers; sound camera operator, Raymond Hole; boom operator, Jack Davies; editor, Ted Richards; 1st asst. editor, Wendy Bennison; 2nd asst. editor, T. E. Laurie; 1st asst. director, John Moxey; 2nd asst. director, Olive Midwinter; 3rd asst. director, Peter Price; continuity, June Faithfull; principal make-up, George Partleton; asst. make-up, Peggy MacDonald; principal hairdresser, Ann Coombes; still cameraman, Harold Saunders; scenic artist, E. Barnes; publicity, John Mont-gomery.

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"Uneasy Terms"	1	British National (Pathe)	"So Dlad a Rat" (Br. National: Pathe)	Nothing set.
BUSHEY CARLTON HILL DENHAM	No feature in production Publicity production "Escape" "High Pavement"	— — 4 2	— — 20th-Fox unit Huth-Corfield (G.F.D.)	"Case of Three Weird Sisters" (Br. National: Pathe) "Crimes of Burke and Hare" "Gunman Escapes" (Condor) "Hamlet" (Two Cities: G.F.D.) "So Evil My Love" (Hal Wallis: Paramount) "One Night with You" (Two Cities: G.F.D.)	A Frank Chisnell Production. Mr. Perrin and Mr. Trall (Two Cities: G.F.D.). Laurence Huntington to direct. Starts Dec. 5. "Transcontinental" (Two Cities: G.F.D.). "Scott of the Antarctic" (back from location) (Ealing: G.F.D.) "Eureka Stockade" (in Australia started Nov. 19.)
EALING	"Saraband for Dead Lovers"	12	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.) "Against the Wind" (Ealing: G.F.D.) "To the Public Danger" (Rank second feature: G.F.D.) "Colonel Bogey" (Rank second feature: G.F.D.)	"Kind Heart and Coronet" (Ealing: G.F.D.). Starts Dec. 22. "Trouble in the Air." Charles Saunders to direct.
HIGHBURY	"Penny and the Pownall Case"	6	Rank second feature (G.F.D.)	"Miranda" (Gainsborough: G.F.D.) "When the Bough Breaks" (Gainsborough: G.F.D.)	Nothing set.
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	—	—	—
ISLINGTON	"Blind Goddess"	1	Gainsborough (G.F.D.)	"My Wife's Birthday"	"The Girl at the High School."
MANCHESTER	"Holiday with Pay"	8	John E. Blakeley Production	"Dick Barton" (Marylebone-Hammer: Exclusive)	Nothing set.
MARYLEBONE	"My Hands are Clay"	6	Dublin Films	"Idol of Paris" (Premier: Warner)	Nothing set.
M-G-M BRITISH	"Spring in Park Lane"	4	Herbert Wilcox (Br. Lion)	"The First Gentleman" (Columbia: G.F.D.)	Nothing set.
NETTLEFOLD	"Paul Temple and the Canterbury Case"	2	Nettlefold Productions	"Blanche Fury" (Cineguild: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.) "Passionate Friends" (Cineguild: G.F.D.). Start late January.
PINEWOOD	"Oliver Twist" (finishing work on the lot) "Red Shoes" "London Belongs to Me" "Esther Waters"	— 18 3 3	Cineguild (G.F.D.) Archer (G.F.D.) Individual (G.F.D.) Wessex (G.F.D.)	"This Was a Woman" (Hellman: 20th-Fox) "Good Time Girl" (Gainsborough: G.F.D.) "Broken Journey" (Gainsborough: G.F.D.) "Snowbound" (Gainsborough: G.F.D.)	"The Bad Lord Byron" (Gainsborough: G.F.D.). Starts Dec. 6. "Melba" (Gainsborough: G.F.D.) "Trek" (Gainsborough: G.F.D.) "Double Pursuit" (Nov. 24).
RIVERSIDE	STUDIO CLOSED	—	—	—	—
SHEPHERD'S BUSH	"The Calendar" "Easy Money"	10 10	Gainsborough (G.F.D.) Gainsborough (G.F.D.)	"Anna Karenina" (London Films: British-Lion) "Just William's Luck" (Alliance: U.A.) "No Orchids for Miss Blandish" (Alliance: Not set)	"The Winslow Boy" (Dec. 15 start). "I Will Repay."
SHEPPERTON	"Bonnie Prince Charlie" "The Lost Illusion"	15 5	London Films (British-Lion) Carol Reed (British-Lion)	"Daughter of Darkness" (Alliance: Paramount). "The Brass Monkey" (Alliance: U.A.) "Things Happen at Night" (Alliance: Not set) "Flamingo" (Inspiration: Grand National)	Nothing set.
SOUTHALL	STUDIO CLOSED	—	—	—	—
TEDDINGTON	Opens 1st week December	—	—	—	—
TWICKENHAM	STUDIO CLOSED	—	—	—	—
VIKING	"The Penny Doctor"	3	—	—	—
WELWYN	"Bond Street"	18	World Screenplays (Pathe)	"My Brother Jonathan" (A.B.P.C.) (Pathe)	—
WINDSOR	"A Sister to Assist 'Er"	3	Bruton: Premier	"Starlight Stone" (Cine Industrial: Renown)	—

BRITISH STUDIO NEWS—Contd.: "Anna Karenina" Goes to Isleworth

director, and Ernest Palmer director of photography.

Art direction is in the hands of R. Holmes Paul with Frederick Latta as assistant and Gilbert Wood and Olga Lehmann as scenic artists. Joan Wyatt is on continuity and Thelma Orr is assistant. Camera operator is Gerry Moss with John Dean on focus. Monica Kimick will edit. Henry Hayward is in charge of make-up with Dave Aylott as his assistant, and supervising the wardrobe will be Mrs. L. M. Tweedy and research will be in the hands of Miss B. M. Wilkins. Dudley May is buyer with A. Wisbey as assistant and Frank Davies as property master.

Frank Buckingham is in charge of stills and A. G. Scott is hair stylist, with Ann Williams as assistant. Sound recording is in the hands of Cecil Thornton with Bernard Hesketh as sound cameraman. Others are Arthur Searle, master carpenter; Reg Wildman, master painter; B.

Moodnick, master plasterer; Tom Sullivan, chief electrician; Bill Osbourne, set dresser; Alec Hawes, charge-hand electrician; F. Pratt, floor props; A. Bignall, grips; Derek Swynnerton, boom assistant, with John Moyes as boom operator; J. Bond is loader, and V. Nicholson clappers. Hans May, who has handled the music so successfully in previous British National successes, will be director of music, with Wilfred Burns as his assistant.

WHAT is happening to the film originally reported to have been shot in 91 days—"Anna Karenina"? Publicity blurb, dated November 14, reads:—Julien Duvivier, with the "Anna Karenina" unit, paid its first visit to Isleworth studios last week, where Duvivier shot additional scenes for the film in a set representing the Opera House in Moscow.

Meanwhile, studio magazine "Big Ben" reports:—

"The work you do: 'Bonnie Prince Charlie' (Technicolor). 8 min. 20 set-ups.

"The Lost Illusion." A rather difficult situation here—an iron curtain has descended on the production office and they won't disclose their times. You are left to draw your conclusions from this, as there is only one obvious reason. . . .

One of the best news pictures of the week was missed on the morning of the Press show of "An Ideal Husband" when Sir Alex was seen on an island in the middle of the Haymarket personally directing the dressing of the front of the Carlton. There is no other film producer who would take such a personal interest in detail, and this is undoubtedly a secret of his success.

PRINCE THANKONBAU, cousin of Fiji's High Chief, visited Pinewood to talk to Frank

Lauder and Jean Simmons, who are off to Fiji on November 25 to make a film of H. de Vere Stacpoole's "The Blue Lagoon."

The Prince, who is taking a course in Colonial Administration, gave them advance information about local customs.

He is returning to Fiji in January to take his place in the Government.

NORMAN ARNOLD has been signed by Sydney Box as resident art director for Islington studios.

Arnold's most recent assignments were "The White Unicorn," "Hue and Cry," "I See a Dark Stranger," "The Rake's Progress" and "Meet Me At Dawn."

From 1939 to 1944, when Teddington was bombed, he was art director for Warners. He had earlier been associated with the original British Lion at Beaconsfield, B.I.P. at Elstree, and has made many films on the Continent.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*†An Ideal Husband ... (British Lion)—British.	98 min. (A)	Paulette Goddard, Diana Wynyard, Michael Wilding.	Period comedy melodrama, beautifully mounted Technicolor version of Oscar Wilde's play. Acting and dialogue first-class.	Outstanding British booking (C).
Gun Packer ... (New Realm)—U.S.	49 min. (U)	Jack Randall, Louise Stanley, Charles King.	Unpretentious but handy-size Western. Story straightforward, characterisation vigorous, action fast.	Acceptable horse opera (CC).
*It Always Rains on Sunday. (G.F.D.)—British.	92 min. (A)	Google Withers, Jack Warner, John McCallum.	Romantic crime melodrama, slightly erratic, but characterisation good, dialogue fruity and thrills spectacular.	Good British "thick-ear" (NC).
*Men Outback, The ... (Arrow Film Dist.)—British.	35 min. (U)	Commentary by Frank Phillips.	Travelogue featurette about lumberjacks. Lacking in punch.	Moderate quota fill-up (CC).
*Mine Own Executioner (British Lion)—British.	108 min. (A)	Burgess Meredith, Dulcie Gray, Kieron Moore.	Exciting psychiatric thriller. Story point rather obscure, but characterisation good and big thrill realistic.	Artistic and robust thick-ear (NC).
Possessed ... (Warner)—U.S.	107 min. (A)	Joan Crawford, Van Heflin, Raymond Massey.	Psychiatric melodrama. Unrequited love story, finely acted by Joan Crawford; staging impeccable; direction heavy-handed.	Good star booking (NC).
Private Affairs of Bel Ami, The (M-G-M)—U.S.	99 min. (A)	George Sanders, Angela Lansbury, Ann Dvorak.	Period romantic comedy melodrama based on Guy de Maupassant. Too talkative to make popular fare.	Ticklish booking, for the general run of halls (NC).
Saigon ... (Paramount)—U.S.	95 min. (A)	Alan Ladd, Veronica Lake, Douglas Dick.	Modern swashbuckling romance. Vigorous work by Alan Ladd and supporting cast, climax hectic.	Cast-iron star booking (NC).
*Scrapbook for 1922 (Pathe)—British.	38 min. (U)	Commentary by John Snagge.	Interesting glance at the early 'twenties, inspired by the popular B.B.C. "Scrapbook." Presentation good.	Novel and showmanlike fill-up (CC).
Stage Frights ... (G.F.D.)—British.	34 min. (U)	Mark Daly, Graham Moffatt.	Slapstick comedy for children. Story feeble; acting and direction indifferent.	Sub-standard "boys' and girls' club" (CC).
Teen Age ... (New Realm)—U.S.	54 min. (A)	Herbert Heyes, Wheeler Oakman, Sylvia Stanton.	Domestic melodrama. Acting, story, direction and presentation crude.	Second solely for the uncritical (NC).
†Song of the Islands ... (20th Century-Fox)—U.S.	75 min. (U)	Betty Grable, Victor Mature.	Tuneful Hawaiian musical in Technicolor. Reviewed June, 1942.	Good popular family booking (CC).
Suez ... (20th Century-Fox)—U.S.	101 min. (U)	Tyrone Power, Loretta Young.	Romantic melodrama. Reviewed in "Kine." November 3, 1938.	First-rate reissue for the family (CC).
Wolf Call ... (Monarch)—U.S.	61 min. (U)	Movita, John Carroll.	Open-air melodrama. "Kine." review, July 27, 1939.	Moderate industrial hall booking (CC).

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children.

* British Picture.

† In Colour.

Reviews for Showmen: By Josh Billings

MINE OWN EXECUTIONER

British Lion. British (A). Directed by Anthony Kimmins. Featuring Burgess Meredith, Kieron Moore and Dulcie Gray. 9,805 feet. Release not fixed.

EXCITING and thoughtful, but somewhat loosely knit psychiatric thriller, adapted from Nigel Balchin's novel. Its point is rather obscure and its lengthy flashbacks of war in the Burmese jungle could have been better left to the imagination, but first-class character drawing and dialogue and convincing atmosphere and detail enable it to transcend most of its shortcomings. It seldom relaxes its grip, even though it doesn't take the shortest way home, or arrive at any clear-cut conclusions. Artistic and robust "thick-ear."

Story.—Felix Milne, a brilliant lay-psychiatrist, puts in much valuable work in a West End clinic. He wins the esteem of his fully-qualified colleagues, but the strain begins to tell on his own nerves and he becomes impatient with his willing, good-natured wife, Pat. One day he is approached by Molly Lucian, a charming young woman, and implored to treat her ex-R.A.F. husband, Adam. He reluctantly agrees, but Adam, who has developed homicidal tendencies as a result of grisly experiences in the Burmese jungle, is a real handful. Felix turns to Barbara Edge, gay, comely wife of a wealthy business man,

for relaxation, and while he is gallivanting, Adam has one of his spells and mortally wounds Molly. He escapes and takes refuge on the roof of a high building. Felix scales a fire escape and tries to coax Adam down, but Adam shoots himself.

Acting.—Burgess Meredith contributes a perfectly natural and human portrayal as Felix, Dulcie Gray wins considerable sympathy as Pat, and Kieron Moore, although not quite so well cast as in "A Man About the House," proves that his initial success was no fluke, as split-personality Adam. All the supporting players are good, but the one that takes our eye is Christine Norden. She plays Barbara and has enough "it" to set the celluloid alight.

Production.—The picture, an adult psychiatric thriller, artistically flavoured with sex, never makes it clear whether or not it is on the side of the unqualified practitioner. Yet, in spite of its length and uneven script, the film is good out-of-the-rut melodrama. The clever interplay of skilfully drawn character gives it that essential something that the average machine-made Hollywood melodrama lacks. We recommend it, anyway, for better-class audiences.

Points of Appeal.—Intriguing and holding theme, unusual and artistic approach, very good characterisation, subtle feminine angle, big culminating thrill, provocative title and imposing cast.

AN IDEAL HUSBAND

British Lion. British (A). Photographed in Technicolor. Directed by Alexander Korda. Featuring Paulette Goddard, Diana Wynyard and Michael Wilding. 8,872 feet. Release not fixed.

PERIOD comedy melodrama, a beautifully mounted and occasionally moving and witty Technicolor version of Oscar Wilde's graceful, though rather stilted, ermine-clad charade. Time has mellowed the author's hollow sentiment and extravagant humour; polished acting, smooth direction and sumptuous detail further heighten its warm nostalgic glow. *De luxe* museum piece, it will intrigue and beguile practically all types of audiences. Infallible showman Korda has cunningly given the little trinket magnificent box-office lustre. Outstanding British booking.

Story.—In the year 1895, Mrs. Cheveley, a beautiful adventuress, attends a reception at the Mayfair home of Sir Robert Chiltern, Bt., a brilliant and ambitious Under-Secretary. She knows that Chiltern made a fortune early in his career by selling a Government secret and she forces him to promise to secure official backing for a shady financial transaction. Chiltern's conscience bothers him and he confides in the happy-go-lucky Viscount Goring, his most intimate friend. Chiltern is afraid that his cold, virtuous wife will hear, and

REVIEWS—continued on page 20

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Sometimes I surprise even myself.

In one of the most difficult years any of us can remember, from an international and every other point of view, I have been able actually to strengthen my roster of stars and featured players, directors and producers, which consists now of:—

26 stars, 64 featured players, 23 directors, 23 producers.

Also at your service, through M-G-M release, is the expanding Enterprise Studios' aggregation of talent, embracing:—

15 stars, 24 featured players, 4 directors, 4 producers.

This combined galaxy outnumbers and outshines that of any other three companies combined.

Nor is that all. An event at any time, but particularly so during the present (as we all hope only temporary) shortage of new pictures, is my presentation in Great Britain of the brilliant Loew-Lewin production of De Maupassant's "THE PRIVATE AFFAIRS OF BEL AMI."

This will bring to your patrons the screen's new "great lover," George Sanders, as the

Now It's "When The Door Opened"



At least a dozen gems of characterisation from an "all-name" cast are contained in "WHEN THE DOOR OPENED" (the new title for Ethel Vance's thrilling "ESCAPE"), which will be revived early next month. But the three everyone who saw it will probably remember best come from Norma Shearer, the late Conrad Veidt and Robert Taylor.

all too fascinating Parisian *Don Juan* of the 1880's, and a number of his charming victims, including Angela Lansbury, Ann Dvorak, Marie Wilson, Frances Dee and Susan Douglas.

Those were not all, by any means. This scoundrel of a fellow, whom all women hated to love, but loved none the less, was all-embracing in his tastes (literally as well as metaphorically), and his mistresses' ages ranged from 15 to 50.



"The Man You Hate To Love"

But probably "Clotilde" (Angela Lansbury) didn't feel that way at the time.

And the man who caused all the trouble to them and himself in "THE PRIVATE AFFAIRS OF BEL AMI" because, like its author, Guy de Maupassant, he loved women too much and respected them too little, is George Sanders.

Here are some of his more outrageous "Bel Ami-isms" which I apologise for quoting in a respectable family paper like the KINE.

"No woman is worth what she costs—even if she costs nothing."

"A woman is merely a kind of intelligent toy which will pick itself up if you should let it fall."

"Marriage and love are two entirely different subjects."

"All women take to men who have the appearance of wickedness."

Well, like it or not, there is something in that last cynicism; and I am ready to predict that British picturegoers, and particu-

larly the women, will fall for "Bel Ami" in a big way—though only on the screen, of course!

"THE PRIVATE AFFAIRS OF BEL AMI" will be premiered at the Empire, where it will be the Christmas attraction, and will be generally released on January 19. Provincial trade shows are now in progress.

Meanwhile, another new production of mine will be seen at the Empire, the uproariously funny talkie version of "MERTON OF THE MOVIES," with Red Skelton and Virginia O'Brien.

This, as one of the trade critics said, is "a real laughter tonic for these jaded days."

The re-presentation, which I find to be eagerly awaited by exhibitors and their customers all over the country, of Norma Shearer and Robert Taylor in "ESCAPE," with Conrad Veidt and Nazimova, will now be called "WHEN THE DOOR OPENED."

The change of title is entirely a matter of courtesy to 20th Century-Fox, who are presenting a new picture based on Galsworthy's "Escape."

Yes, mine is known as The Friendly Company.

How They Did It



I am usually against showing the public too much of the mechanics of film making. It's apt to destroy the illusion. But they are very welcome to the side-splitting sequence in "MERTON OF THE MOVIES," showing how Red Skelton and Virginia O'Brien would have done it if they had been in pictures 30 years ago.

—Leo

REVIEWS—continued from page 18

eventually she does. When put to the test Lady Chiltern nobly resolves to stand by her husband. Meanwhile, Goring luckily discovers an ugly chapter in Mrs. Cheveley's past. Armed with this, he turns the tables on the beautiful blackmailer, who, to his surprise, has fallen in love with him, and saves Chiltern's honour and home. He then joins the ranks of ideal husbands by marrying Mabel, Chiltern's winsome and knowing young sister.

Acting.—Paulette Goddard is bewitching and makes the most of Oscar Wilde's slightly dated dialogue as Mrs. Cheveley, Michael Wilding is disarmingly light hearted as Victorian playboy Goring, and Hugh Williams and Diana Wynyard retain their dignity in trying circumstances as Sir Robert and Lady Chiltern. Sir Aubrey Smith and Glynis Johns are the best of the hand-picked supporting players.

Production.—The film, a comedy melodrama of Victorian morals and manners, is prefaced by superb Hyde Park pageantry, but otherwise it seldom has a chance to get out of doors. Happily, the spacious interiors, brilliantly designed by Cecil Beaton, prevent its action from becoming too cramped. A picture of style and character, if not of pace, it warms and frequently cheers without putting too great a strain on the intellect. An imposing cast and Technicolor artfully blind its clichés and, oddly enough, agreeably softens its florid wit and dialogue. Korda's cash and Wilde's reputation form a gay and formidable box-office combination. And, incidentally, it's well to remember that the poor even more than the rich still enjoy digs at the aristocracy.

Points of Appeal. Light yet intriguing plot, very good characterisation, magnificent settings and terrific title, stars and author values.

POSSESSED

Warner. American (A). Directed by Curtis Bernhardt. Featuring Joan Crawford, Van Heflin and Raymond Massey. 9,722 feet. Release not fixed.

PSYCHIATRIC melodrama, told in fashionable flashback form. It is the sombre case history of a highly strung woman who drives herself practically insane and finally commits murder, all because of her unrequited love for a cynical, light-hearted guy. Joan Crawford does a magnificent job as the "woman possessed" and the support is first-rate, but, even so, there is a danger that working-class audiences may lose patience with the heroine before the bitter end. A few titters from the Trade show "dead heads" were salutary evidence that some of its situations could be "misread." Still, its strong feminine angle and compelling star values should see it safely through in most halls. Good star booking for the majority of audiences.

Story.—Louise Howell, a nurse, is hopelessly in love with David Sutton, a brilliant but restless engineer. David quickly tires of her and she takes the rebuff badly. She is nursing the demented wife of Dean Graham, a forthright oil baron, and when her patient commits suicide she marries Dean to pique David. She still hungers for David, and her neurosis causes her to believe that she actually killed her husband's first wife. The ever-patient Dean implores her to see a psychiatrist, but she refuses. David's unexpected engagement to Carol, Dean's young daughter, is the last straw and Louise rushes to David's apartment and shoots him dead. Her mind then snaps completely and she is picked up in the street and taken to a hospital. Dean hurries to her and loyally remains at her bedside while she recovers sufficiently to stand trial.

Acting.—Joan Crawford tackles a very difficult rôle successfully as Louise. In fact, her artistry very nearly defeats itself by alienating sympathy from the neurotic character. Van Heflin is very true to type as cynical David, and Raymond Massey is a tower of strength as Dean. Geraldine Brooks also does well as Carol.

Production.—The basic unrequited love story has many of the earmarks of pulp fiction, but by unfolding it in flashback, decorating it with impressive medical jargon and entrusting it to thoroughly accomplished players its

novelettish fundamentals acquire an authentic veneer. Working women are the least likely to sympathise with the neurotic heroine, but Joan Crawford should have no difficulty in holding the rest. Her *tour de force* is the film's box-office strength. It's not far removed from the best-seller category.

Points of Appeal.—Fine acting of Joan Crawford, strong feminine angle, good staging and obvious star values.

IT ALWAYS RAINS ON SUNDAY

General F.D. British (A). Directed by Robert Hamer. Featuring Googie Withers, Edward Chapman and John McCallum. 8,226 feet. Release not fixed.

ROMANTIC crime melodrama, an English "Odd Man Out," set in London's colourful and cosmopolitan East End. Its tale of disillusioned women, petty crooks, narks, shysters and artful Jews, has no great literary merit, nor does it contain much unusual drama, but its types are particularly lifelike, the dialogue is forthright and the camerawork and detail are excellent. Crisp, authentic and expertly photographed "headline" kaleidoscope, it should, in spite of its limited heart interest and sullen theme, hold the crowd. Good British booking for other than family halls.

Story.—On a drab, wet Sunday morning, Tommy Swann, an escaped convict, makes for the East End and hides in a disused air-raid shelter attached to the home of Rose, his ex-barmaid girl-friend. Rose, now married to George Sandgate, an easy-going working man, father of two girls by his first wife, sees him and promises to help him as soon as the rest of the family goes out. Rose's love for Tommy is reawakened and she foolishly attempts suicide when he leaves her, only to fall into the hands of the authorities. Tommy's day of freedom also affects the lives of other members of the Sandgate family, but Detective-Sergeant Fothergill, a shrewd police official, solves most of their problems by making a good haul of local spivs before the hectic Sunday ends.

Acting.—Googie Withers contributes a sound performance and gains a little sympathy as the disillusioned Rose, Edward Chapman never makes a false step as George, John McCallum meets all demands in the comparatively small rôle of Tommy, and Jack Warner is always cool, calm and collected as Fothergill. The supporting types are cleverly drawn, too.

Production.—The play, which wisely makes no serious attempt to point a moral and scorns conventional romance, draws its drama from people rather than from situations, but good "reporting" keeps the interest taut. The underworld of London's East End contains representatives of all denominations and is depicted with impartiality—even the Jewish element doesn't escape censure. True, the dialogue is, at times, a trifle fruity, but the subject is hardly one for honeyed words or pretty speeches. Its exciting and spectacular culminating chase in a railway siding leaves no doubt as to the robust character of its entertainment. It also confirms its obvious showmanship. "They Made Me a Fugitive" recently proved that the masses have an insatiable appetite for roughstuff.

Points of Appeal.—Tough but interesting and holding story, good characterisation, resourceful direction, exciting spectacle, good atmosphere and detail, excellent photography, impressive cast and intriguing title.

SAIGON

Paramount. American (A). Directed by Leslie Fenton. Featuring Alan Ladd, Veronica Lake and Douglas Dick. 8,525 feet. Release not fixed.

MODERN swashbuckling romance, stoutly reinforced by an evergreen triangle theme. It tabulates with appropriate vigour the fabulous adventures and misadventures of three ex-Army airmen, who somewhat rashly accept a "no questions asked" assignment to fly a private plane from Shanghai to Saigon. It fails to prove that virtue is its own reward, but, in spite of the looseness of its morals, its exuberant hokum acquires a popular hue.

Exciting Alan Ladd, although by no means a great film. Cast-iron star booking.

Story.—Larry Briggs, Mike Perry and Pete Rocco, ex-Army airmen, undertake to fly Alex Maris, a wealthy importer, from Shanghai to Saigon. The fee is ten thousand dollars. The time set for their flight is six o'clock, and when Maris is held up by the police they decide to start without him. Susan, Maris's beautiful secretary, protests, but accompanies them. She carries a valise containing a king's ransom. Mike, who is unaware that he has only three months to live as the result of his war injuries, falls for Susan. She prefers Larry, but hasn't the heart to tell Mike. There are more complications when Maris, closely pursued by Lieut. Keon, a police officer, turns up and demands the money, obviously the proceeds of shady war deals. He, Mike and Pete die in the final flare-up, but, needless to say, Larry and Susan survive. They plight their troth in the cemetery!

Acting.—Alan Ladd contributes a virile and pugilistic portrayal as Larry, Veronica Lake is more than adequate as the chequered, mysterious and swan-like Susan, and Wally Cassell, Morris Carnovsky and Luther Adler do some real acting as Pete, Maris and Keon respectively.

Production.—The picture sags a little every time it goes all sentimental at the mention of Mike's "death-sentence," but, fortunately, its tender moments are few. The crux of the plot is a battle between the boys and the wicked war-profiteer Maris, and this is staged with the gloves off. As for the gun-play finale, it's a trifle rugged, but, nevertheless, showmanlike. Brawn has a handsome victory over brain in this, the latest Alan Ladd adventure. The masses like it that way.

Points of Appeal.—Vigorous action, popular though slightly seamy romance, hectic finale and, above all, Alan Ladd.

THE PRIVATE AFFAIRS OF BEL AMI

M-G-M. American (A). Directed by Albert Lewin. Featuring George Sanders, Angela Lansbury and Ann Dvorak. 8,882 feet. Release not fixed.

PERIOD romantic comedy melodrama, based on Guy de Maupassant's well-known portrait of a scoundrel. Fashioned in a similar mould to Oscar Wilde's "Picture of Dorian Gray," its colourful eighteenth-century Paris backgrounds and heartless witticisms may intrigue the intelligentsia, but it hasn't the magic name of Wilde to attract or bamboozle the industrial ninepennies. In spite of some good acting, it bores more often than it entertains and seldom shapes like a popular box-office success. Ticklish booking, anyway, for the general run of halls.

Story.—Georges Duroy, an adventurer, secures a job on a newspaper through Charles Forestier, an old friend. He then throws his cap at Rachel, a dancer at the Folies Bergère, but soon tosses her aside for Clotilde, a pretty widow. On the death of Charles, he marries Madeleine, the dead man's ambitious widow. He uses her and Madame Walter, middle-aged wife of a wealthy stockbroker, to feather his nest and buys a title with his ill-gotten gains. His last obnoxious act is to woo Suzanne, Madame Walter's daughter, but finally his enemies catch up with him and he is killed in a duel.

Acting.—George Sanders is in his element, but he talks too much, as the unscrupulous and cynical Georges. Angela Lansbury does her best work to date as Clotilde, and Ann Dvorak, Hugo Haas, Warren William, Albert Basserman, Susan Douglas and Katherine Emery leave little to chance in principal supporting rôles.

Production.—The film is designed mainly for sophisticates, but even they are likely to tire quickly of the "hero's" platitudinous approach to every calculated amour. Deeds, not words, are what the popular screen audiences demand and good acting is not sufficient compensation for the play's lack of action. Incidentally, the high-spot is the unveiling of a Technicolor reproduction of Max Ernst's sensational painting, "The Tempta-

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"Human nature doesn't
change...
like a stick of ROCK.
bite all the way
down - you'll still
read 'BRIGHTON!'"





ATTEN

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Based on the



Richard
ATTENBOROUGH · BADDELEY · HARTNELL

The BOULTING BROTHERS Production
BRIGHTON ROCK

on the *GRAHAM GREENE* *with* *W. V. BROWN and TERE, JR.*
CAROL MARSH

*A present
from Pathe!*

*"Stamped 100%
Box-office all the
way through"*



**BRIGHTON
ROCK**

TRADE SHOW-STUDIO ONE
Tues. NOV. 25th. at 10.45 a.m.

REVIEWS—continued from page 20

tion of St. Anthony," but its significance is unlikely to be appreciated by the average film-goer. And neither can the ordinary feminine be expected to get much of a thrill or many laughs out of seeing a philanderer make monkeys out of her sex. Psychologically, as well as from an entertainment viewpoint, it's a doubtful box-office risk.

Points of Appeal.—Acting, staging, author and provocative title.

THE MEN OUTBACK

Arrow Film Dist. British (U). Directed by T. J. Roddy. Commentary by Frank Phillips. 3,160 feet. Release not fixed.

UN SOPHISTICATED British quota travelogue concerning, for the most part, the tough, hardworking bushmen and lumberjacks of Australia. Starting at the West Coast city of Perth, the film moves inland to the forests, showing the methods employed by lumberjacks in giant tree-felling. From here we follow a party of gold prospectors dicing with fate in the arid wastelands in their quest for the elusive metal, pausing only long enough to study the Aborigine at work and at play. The next call shows fully the hustle and bustle of a large sheep station where particular interest is focused upon the highly skilled shearers. In contrast are final scenes showing a deep-sea hunting party in battle with a swordfish prior to a fadeout amid the Blue Mountains.

Production.—The film undoubtedly shows the skill and fibre of which backwoodsmen and farmers are made, but it remains highly speculative whether this alone is sufficient in establishing anything but travelogue entertainment value. The photography, though outdated in parts, holds together a smooth continuity. This, together with natural backgrounds and an inspired commentary are the strong points, but on the whole it lacks punch and imagination.

Points of Appeal.—Good natural settings, first-rate commentary, topical subject.

SCRAPBOOK FOR 1922

Pathé. British (U). Directed by Peter Baylis. Commentary by John Snagge. 3,447 feet. Release not fixed.

INTERESTING and instructive backward glance to the early 'twenties, inspired by the popular B.B.C. "Scrapbook," it merits a place on every programme, quite apart from full quota considerations. Novel and showmanlike fill-up.

Production.—In 1922, three years after World War I, much happened, and not all of it was good. There was mass unemployment in England, serious trouble in Africa, Turkey and Ireland, and open warfare in Greece. Mussolini made his spectacular and triumphant march on Rome and Hitler's voice was beginning to be heard. The political scene at home was shaky and the Coalition Government finally came to grief. The gloomy side has its parallel in the world affairs of to-day. Horatio Bottomley's conviction and sentence for fraud and the Thompson and Bywater murder case were the crime sensations of that year. The most moving personal tragedy was Sir Ernest Shackleton's death during his Antarctic explorations. The birth of the British Broadcasting Corporation was one of the salient milestones, and Lord Louis Mountbatten's and Miss Ashley's wedding, attended by the then Prince of Wales, was the big social event. Steve Donoghue, Tom Newman, Hobbs and Sutcliffe, and Suzanne Lenglen were the bright lights of the sports parade. The good times and tidings balanced the bad. A worthwhile and entertaining job. Book it!

Points of Appeal.—Subject, treatment and quota ticket.

STAGE FRIGHTS

General F.D. British (U). Directed by Harry Hughes. Featuring Mark Daly, Graham Moffatt and Knox Crichton. 3,158 feet. Release not fixed.

SLAPSTICK comedy, made by G.B. Instructional mainly for children. Its feeble and dishevelled tale of a couple of goofy property

men who luckily foil a burglar gets hopelessly mixed up with a stage version of "Aladdin" and ends incongruously with the singing of Christmas carols. Cute kids won't trouble to work it all out. The rest are hardly worth worrying about. Sub-standard "boys' and girls' club."

Story.—Nobby and Albert, crazy property men, are instructed to deposit a theatre's takings in the bank, but they take the easy way out and stuff the notes in the office safe. Kedge, a gentleman cracksman, raids the place, but is disturbed. Before he makes a getaway he hides the notes in a giant vase. Later, the vase is emptied into a sack of "paper snow" and the notes are retrieved during a Christmas carol sequence, squeezed into a stage version of "Aladdin." Nobby and Albert are forgiven.

Acting.—Mark Daly and Graham Moffatt score a couple of laughs as Nobby and Albert, but Knox Crichton, as Kedge, is out for a "duck."

Production.—The picture has a cut at practically everything from slapstick to ballet and pantomime, but in trying to crowd so many forms of entertainment into half an hour, it badly mangles its principal components. The net result is, we regret to say, junk.

Points of Appeal.—Length and "U" certificate.

TEEN AGE

New Realm. American (A). Directed by Dick L'Estrange. Featuring Herbert Heyes, Wheeler Oakman and Sylvia Stanton. 4,987 feet. Release not fixed.

DOMESTIC melodrama, containing a garbled and lop-sided indictment of neglectful and indulgent parents. There is a message somewhere, but crude acting and dialogue, coupled with clumsy flashback presentation, prevents it from being clearly delivered. Second solely for the uncritical.

Story.—Danny, son of Jim Murray, a convicted gangster, decides to follow in his father's footsteps. He and other louts of similar age go on the rampage, after being financed by Eddie Quinten, an unscrupulous "fence." Ralph Gordon, father of two teenage daughters, is one of their victims. Jim sees the error of his ways while he is in jail and when he comes out he decides to put Danny on the right path. He settles scores with Eddie, but he is too late to save Danny, killed by his own mob. At the fadeout the District Attorney pleads with modern parents to take their responsibilities more seriously and Jim supports him.

Acting.—Wheeler Oakman looks none too happy as the repentant Jim, and Johnny Duncan is a little horror as Danny. The rest aren't much better.

Production.—The film deals with adult, as well as juvenile, delinquency, but the comprehensive charge-sheet lacks power and clarity. It's all much too shoddy and complicated to shock lax parents out of their complacency. Its shortcomings also prevent it from making good melodrama.

Points of Appeal.—Compact footage and rough-house finale.

GUN PACKER

New Realm. American (U). Directed by Wallace W. Fox. Featuring Jack Randall, Louise Stanley and Charles King. 4,500 feet. Release not fixed.

UNPRETENTIOUS but handy-size Western. It shows how a young U.S. marshal rounds up a gang of desperate hold-up men by the old, but infallible, trick of posing as a bandit. The types are vigorously drawn, and it moves briskly against picturesque scenery. Sturdy and authentic presentation atones for a transparent story. Playable horse opera.

Story.—Jack Denton, a forthright U.S. marshal, is sent to Gold Springs, a small Western town, to investigate a series of hold-ups. "Chance" Moore, a seemingly respectable citizen, is the man behind the trouble and he uses a derelict mine as a clearing house for the loot. Jack soon has his suspicions and, with the help of Ruth Adams, a comely and courageous local wench, he dons the mantle of

a famous desperado and gains access to "Chance's" headquarters. The rest is a foregone conclusion.

Acting.—Jack Randall is a virile and likable Jack, Louise Stanley sits a horse well as Ruth, and Charles King glories in villainy as "Chance."

Production.—The film contains all the well-known ingredients, but vigorous mixing enables the Western mélange to retain its pristine flavour and freshness. Although the photography is a trifle drab, the general effect is both exciting and agreeable.

Points of Appeal.—Honest-to-goodness plot, virile and versatile cast, good scraps and healthy environment.

Reissues

SUEZ

20th Century-Fox. American (U). Directed by Allan Dwan. Featuring Tyrone Power, Loretta Young and Annabella. 9,290 feet. Release not fixed.

LARGE-SCALE period romantic melodrama, based on the eventful life of Ferdinand de Lesseps, creator of the Suez Canal. Ferdinand is in love with Eugenie de Mortijo, a beautiful Spanish girl. His rival is Louis Napoleon, who promptly has him sent to Egypt to join the Consulate. While out riding in the desert with Toni Pellerin, tomboyish granddaughter of a sergeant, he conceives the possibility of building a canal between the Red Sea and the Mediterranean. From then onwards both Eugenie and Toni play important parts in the realisation of Ferdinand's dream. A 20th Century-Fox subject, the KINE review November 3, 1938, says: "It is a pictorial spellbinder, cunningly trimmed with dual romance and generously decked with star values."

Points of Appeal.—Authentic basis theme, large-scale production, all-star cast, and title.

SONG OF THE ISLANDS

20th Century-Fox. American (U). Photographed in Technicolor. Directed by Walter Lang. Featuring Betty Grable, Victor Mature and Jack Oakie. 6,806 feet. Release not fixed.

TUNEFUL, sunny Hawaiian spectacular musical, in Technicolor, telling how romance between the irresponsible son of a hard-headed business man and the glamorous daughter of a philosophical Irishman prevents commercialism from completely absorbing a picturesque South Sea island. There are idyllic romantic interludes and novel and robust comedy situations, tuneful numbers, effective dance ensembles, and one or two really good thrills. This 20th Century-Fox subject was described in KINE review June 25, 1942, as "A joyous, exhilarating and captivating dream come true." It should remain an irresistibly popular film.

Points of Appeal.—Slight, yet purposeful story, refreshing sentiment. Good title and big star values.

WOLF CALL

Monarch. American (U). Directed by George Waggoner. Featuring Movita and John Carroll. 5,533 feet. Release not fixed.

RATHER slow-moving and thin story showing how a playboy son of a financier prevents a radium process discovery from falling into the hands of unscrupulous men. When Mike Vance visits his father's Canadian radium mine he falls for a half-breed, Towanah, whose father, a Scottish chemist, tells him that he has found a process of extracting radium on the spot. Hearing that his father had been persuaded by his unscrupulous financial adviser in New York to sell, Mike decides to take a specimen of radium to his father by plane. The climax is reached when Mike's plane crashes, but with the help of a few friends he saves his father's property and finds romance with Towanah. Previously presented by Pathé (Monogram), the KINE review July 27, 1939, classed it as a useful proposition for industrial halls.

Points of Appeal.—Jack London story, stellar names, picturesque locations and canine interludes.

All Film Hire in New Zealand Covered by Standard Agreement

TERMS INCLUDE THE RIGHT TO 25 PER CENT. REJECTION OF THE NUMBER BOUGHT

AN interesting survey of the film scene in New Zealand is contributed by Phil Hayward, director of Auckland kinemas. He hopes the article will compensate for the little space hitherto given by the British Trade Press to a country where kinema patronage is preponderately one of the highest anywhere.

New Zealand is, he thinks, the only country in the world to have a Standard Film Agreement which all film is hired under, and includes 25 per cent. rejection of the total number bought, at the discretion of the exhibitor, he says. This contract has proved over many years to be highly successful, and there has been no litigation in the courts.

So far as duty goes, we have free trade, but a special film tax is imposed on the earnings, after allowing for certain expenses. The rate is 25 per cent for foreign and 10 per cent, for British.

Import Duty "Unfair"

No arrangement has yet been announced by the Government to save the dollars, although there is an inclination to follow the U.K. with 75 per cent. which the Trade is fighting.

"An unfair thing over the recent British tax, we think, is that Australian and N.Z. film going into United Kingdom is treated as 'foreign.' When you consider that we sell our produce to Britain at well below the figure charged by other countries (Denmark, etc.), this, we consider, is unjust.

Separate Shows

"Taking it by and large, the business is flourishing although it has dropped a little since the boom days of the war when we had thousands of troops here.

"There are some 500 theatres in New Zealand, many of which only run one or two nights a week, although in the main centres—Auckland, Wellington, Christchurch and Dunedin—the kinemas compare favourably with those anywhere."

First-run houses run three or four sessions daily with seats bookable. American Servicemen during the war considered this policy a great advance on their "no reserve" methods in U.S.A.

Controlled Prices

The shows are well run, projection and sound is first-class and admission prices (controlled) are still the same as 1935—from 3s. 10d. to 1s. for adults.

There are about 30 suburban kinemas in the Auckland area ranging from 500 to 1,000 seats, and they screen the city programmes from three to six months after first-release at cheaper prices—from 2s. 3d. to 1s. In the better-class suburbs they run a single-feature programme, with plenty of short subjects and latest newsreels, and

in the industrial suburbs a double-feature programme—changing twice weekly.

These details apply equally, but in a smaller degree, to the other centres. There are also a dozen large provincial towns (over 20,000) all well catered for with from three to five good buildings.

There are two main circuits here—Kerridge Theatres (in which Rank is interested), and Amalgamated Theatres, but there are more independent shows than these two circuits put together. We ourselves run a small circuit in the Auckland suburbs now, but we were the original pioneers of the business when my father—Henry Hayward—started here with T. J. West as partner in a touring company in 1905, and we have been here ever since. Some of the very old showmen may remember my family in pre-picture days in the entertainment business as "The Brescians".

British Way of Life

Runs in the first-run theatres vary from one week to 14 weeks—in the case of "Quiet Week-End"—but average about two weeks.

British features have become very popular while the American films, owing to the dollar crisis and the Communist publicity, are dropping from favour.



Dulcie Gray and Kieron Moore in London Films' MINE OWN EXECUTIONER, which British Lion will Trade show at the Rialto on Nov. 25, at 10.30 a.m.

"COLOUR IN NEWSREELS IS COMING"—Scales

"SOONER or later we'll have colour in newsreels. It may take years—or maybe only months—but I'm certain it's coming."

That is the opinion of Tommy Scales, make-up editor of British Movietone, who has just returned to this country from a "eye weeks' visit to the United States.

SHARE MARKET BAROMETER

	1946.		Latest.	Change.
	High.	Low.		
African Theatres Ord.	6 1/2	5 1/2	£7	—
Assoc. Brit. Corp. 5/- Ord.	30/10 1/2	20/-	19/9	+ -/9
" " " 6% Pref.	32/6	25/3	24/6	- -/6
" " " 4 1/2% Pre. Pf.	25/4 1/2	22/1 1/2	21/9	- -/3
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/3	- -/1 1/2
Brit. & Dom. Films (12/-)	—	—	17/-	+ -/9
" " " 5 1/2% Pref.	27/3	17/4 1/2	20/-	—
Brit. Lion 7 1/2% Pref. (10/-)	23/4 1/2	20/-	12/6	—
Brit. Lion Studios Ord.	17/1 1/2	12/3	5/1 1/2	- -/1 1/2
" " " 6% Pref.	6/10 1/2	5/6	5/-	—
" " " 5% Notes	6/6	3/10 1/2	21/-	+ -/6
" " " 4% Debs.	20/-	24/6	£90	+ £1
Capital Prov. News (5/-)	100 1/2	98 1/2	£93	+ £1
Cine Television "B" Ord.	102 1/2	£98 1/2	11/3	+ -/3
Dufay-Chromex Ord. (2/-)	20/6	12/-	2/9	—
Gaumont-British Ord. (10/-)	6/7 1/2	2/6	3/3	—
" " " "A" ord. (5/-)	6/3	3/7 1/2	18/-	+ 1/3
" " " 5 1/2% 1st Pref.	28/10 1/2	21/3	7/9	—
" " " 3 1/2% Debs.	18/6 1/2	21/3	21/6	—
General Theatres Prefd. (6/8)	28/10 1/2	£100	£100	- -/3
" " " 3 1/2% Debs.	£109 1/2	£100	£94	—
Granada Theatres 1st Pref.	28/6	12/6 1/2	18/6	—
Humphries, G., Co. (5/-)	£105 1/2	102 1/2	18/-	—
Kinemas Ord. (5/-)	22/9	19/-	42/6	+ -/3
Mde. Tussaud Def. (1/-)	12/7 1/2	10/-	10/-	+ -/1 1/2
" " " Prefd. Ord.	7/9	4/0 1/2	4/9	+ -/3
Moss Empires Ord.	30/3	22/6	24/-	+ 1/3
" " " Cum. Pref.	48/-	40/-	35/-	—
" " " 3 1/2% Deb.	25/3	23/-	21/9	—
Odeon Props. 4 1/2% Pref.	£105	£103	£94	- -/6
" " " 3 1/2% Debs.	25/8	21/-	20/-	+ £2
" " " 4% Debs.	£100	£98	£94	+ £2
Odeon Theatres Ord. (5/-)	£108 1/2	£101 1/2	£94	—
" " " 6% Pref.	53/1 1/2	38/9	32/6	—
P.C.T. 10% Cum. Pref.	30/6	25/9	25/-	- -/3
" " " 7 1/2% "A" Pref.	41/10 1/2	36/9	28/6	—
" " " 7 1/2% "B" Pref.	33/0	30/7 1/2	27/6	+ -/6
" " " Construction 7% Pref.	33/3	31/-	26/3	—
Scophony (5/-)	33/3	28/3	25/-	—
Stoll Theatres Corp'n. (16/-)	16/-	6/6	4/6	—
Twentieth Century. Ord. (5/-)	24/9	17/9	12/9	+ -/9
" " " 6% Pref. (10/-)	5/1 1/2	3/-	2/6	—
United Entertainments Ord. (5/-)	12/3	7/6	7/6	- -/3
" " " " " "	11/11 1/2	10/3	8/-	—

P.C.T. DIVIDEND TOTALS 100 PER CENT. IN 14 MONTHS

By Our City Editor

PROVINCIAL CINEMATOGRAF THEATRES, the £10,000,000 group controlled by Gaumont-British Picture Corporation, is making hay while the sun shines.

Directors are paying a final dividend of 85 per cent., making 100 per cent. for the 14 months to March 31 last. A year earlier the dividend was stepped up from 15 per cent. to 35 per cent.

Ordinary capital is £500,000. Net profit for the period of the parent company is £440,112, compared with £263,987 for the previous year. To this has been added taxation provided in prior years in excess of requirements and now estimated at £150,000. General reserve receives £150,164, the first change since 1943, when £118,941 was transferred from debenture stock sinking fund reserve, and £146,025 was taken out to provide balance of tax assessable on profits of tax to January 1, 1942.

DAVIS TELEVISED

John Davis, managing director of the J. Arthur Rank Organisation, has now been appointed a director of Cinema Television.

This company recently passed a special resolution increasing the permitted number of directors from seven to eight.

John Davis, who has rapidly jumped to the forefront as one of Mr. Rank's right-hand men, is now on the boards of Gaumont British, British and Dominion, and the three Odeon companies.

Technicolor Profits Are Three Times More

Technicolor reports a net consolidated profit for the quarter ended September 30 of 692,100 dollars, as compared with 286,800 dollars for the same period of last year.

"As You Were" In the City

"No change" in the entertainment tax in the Budget caused a small amount of buying in kinema and film shares. A.B.P.C. rose 9d. to 19s. 9d., B. and D. 9d. to 17s., Gaumont 1s. 3d. to 18s., Moss Empires 1s. 3d. to 35s., and Stoll 9d. to 12s. 9d.

On the other hand, A.B.P.C. 6 per cent. pref. were lowered 6d. to 24s. 6d., British Lion Studio 4 per cent. debentures fell £1 to £93, and Odeon Properties 4 1/2 per cent. pref declined 6d. to 20s.

One or two debentures were supported, Odeon Properties 3 1/2 per cent. and the 4 per cent. issues both being £2 higher at £94. British Lion Studios 5 per cent. notes gained £1 at £90.

But business was decidedly small. With the future of the industry so obscure, few investors are prepared to take risks as yet.

"THESE PREMISES ARE UNSUITABLE"— BRUM JUSTICES

Two Licence Renewals Adjourned

AT the Birmingham November Sessions on Monday, the local Public Entertainments Committee considered the renewal of the licences of the Empress, Aston, and the Globe, Aston, both applications having been adjourned from the Annual Theatre Sessions.

Objection to their renewal was then made by the Justices on the grounds that the premises were structurally deficient and unsuitable for the purposes for which the licences were granted. On Monday, appearing for the owners of the Empress, W. B. Cartwright asked for a further adjournment to enable his clients to prepare a scheme to comply with the justices' surveyor's report. He believed that if this was granted for three months a plan would be submitted which would meet the objections.

If in three months' time they could not satisfy the requirements of the Justices that would be an end of the matter.

Harley Robinson, kinema architect, said he had seen H. M. Lawrence's report, had inspected the premises, and felt certain he could comply with the requirements asked for by the justices, subject to the question of cost. After consulting in private, the Chairman (J. M. S. Partridge) announced that the justices had decided to refuse the application for the renewal of the licence.

In the case of the Globe Picture House, Harold Roberts, M.P., submitted plans for improvements drawn up by Harley Robinson for the approval of the justices, and expressed the opinion that these would be found to meet their principal requirements.

Support for this was forthcoming from replies given by Mr. Lawrence, and Harold Roberts asked for an adjournment for three months by which time they would comply with the conditions that the distance between the screen and the front seats should be increased to 18 ft., and the seating arrangements generally improved.

After a brief adjournment, the Chairman announced that Mr. Roberts' application would be granted.

A.C.T. in All-Union Attack on B.B.C.

Film trade unions—and in particular the A.C.T.—were going to Transport House on Wednesday of this week to hear a report made by representatives of the Trades Union Congress on the approach to the B.B.C. for union recognition.

George Elvin, general secretary of A.C.T., told the KINE, on Tuesday, that his union has nearly a 100 per cent. coverage on the technical personnel at Alexandra Palace.

"It is vital," he said, "that we break down the B.B.C.'s present attitude, which recognises only its own staff association."

The meeting of the Glasgow and West of Scotland section of the C.E.A. was held at Green's Playhouse on Wednesday.



Scenes from two forthcoming Pathe releases *RIDING THE CALIFORNIA TRAIL*, starring Gilbert Roland, Teala Loring and Martin Garralaga. *THREE ON A TICKET*, with Hugh Beaumont, Cheryl Walker and Paul Bryar



DOESN'T LIKE KINEMA JOBS FOR BOYS

Approved School Master's Scathing Attack

MANY members of the kinema Trade would be glad to enlighten the headmaster of Mobberley Approved School, Knutsford, who made the rather scathing reference to the kinema Trade when giving evidence at the Rhyl Magistrates' Court last week. He said: "We do not like kinema jobs because we have never heard of a boy succeeding in one. They keep these pageboy jobs as long as the suit fits and then they are out."

The case was one in which two boys were accused of theft, one of the defendants being a boy of 16 years of age, who was employed as a kinema pageboy.

"There are better opportunities for intelligent boys in the kinema Trade than in many others," remarked one Liverpool exhibitor. "Bright, sharp and industrious youths who are not workshy can be certain of rapid promotion. The work of a pageboy is merely probationary and might lead to employment either in the projection department or on the managerial side of the business. It depends upon the boy himself. He either gets on or gets out."

There are many men now holding executive positions in exhibiting and film renting enterprises who began their business careers on the lowest rung of the ladder.

A.C.T. Dance

Leading film stars, producers and directors have promised to attend the A.C.T. Annual Film Ball, which is to be held at the Lyceum on Thursday, November 27. The proceeds of the ball will be in aid of the A.C.T. Benevolent Fund.

Dancing will be from 8 p.m. till 1 a.m., with a fully licensed bar and running buffet. Tickets, 7s. 6d. single and 12s. 6d. double, may be obtained from the Social Secretary, A.C.T., 2, Soho Square, W.1.

ON THE S.O. FRONT

Wallasey Bans Children

IN granting licences for the continuance of Sunday opening, Wallasey Licensing Justices, on November 13, imposed the condition that no child under the age of 16 years shall be admitted. Hours of opening were fixed at 5 p.m. to 10 p.m. and the charitable contribution 7½ per cent. of rateable value, of which 5 per cent. will go to kinema charities. No "H" category films will be permitted.

BURTON.—The polling day at Burton is on Friday, November 21, between the hours of mid-day and 8 p.m. The use of cars and drivers would be appreciated and volunteers should apply to the Gaumont-Electric Cinema, Burton.

BOOTLE.—Polling will take place on Wednesday, November 26, from 3 p.m. to 8 p.m. At the recent town's meeting the voting was: For, 53; against, 211.

FARNWORTH (LANCS).—Poll will be held on Friday, November 21.

ROCHDALE.—Poll for, 12,830; against, 8,454. This represents a poll of 31.86 of the electors.

Goldwyn Honoured By Truman

Sam Goldwyn, who, it is expected, will be visiting Britain before the end of the year was, on November 14 in Washington, presented with the President's Certificate of Merit by Kenneth Royal, Secretary of the Army.

Following the ceremony, he was guest of honour at a luncheon given by Eric Johnston, president of the Motion Picture Association, which was attended by George Marshall, Secretary of State; General Eisenhower; Kenneth Royal; Norman Armour, Assistant Secretary of State; Sir Alexander King, and Oscar Ewing, Federal Security Administrator.

He Bought Odeon Shares

—WITH ODEON'S OWN MONEY

AT Bristol Police Court, George Charles Adams (44), formerly manager of the Odeon, Bedminster, Bristol, appeared in connection with offences regarding admission tickets at the house. A former cashier, Mrs. Smith, was charged with him.

It was explained that tickets were supplied to the kinemas in batches of 50,000, in strips of 2,000 tickets, and that the tickets in this case did not go through the machine. How much money defendant had made in this way was not known, and he declined to say.

He had bought £300 worth of Odeon shares, and he had £1,000 at his home. He had paid back some of the money he had obtained in this way, and was prepared to make complete restitution.

It was alleged that he had tricked Mrs. Smith into the affair, but this was denied by his solicitor.

It was stated that Adams had served in the Coldstream Guards in peace time, and had been a special constable and a battery sergeant-major during the war.

He was fined a total of £30, with £10 10s. costs. The case of Mrs. Smith was remanded until November 14 for a report from the Probation Officer.

CINEMATURIANS MAKE MERRY

Manchester's Big Night

The Manchester Cinematarians' cabaret-dance and supper at the Midland Hotel, Manchester, on Thursday, November 13, was attended by 220 persons drawn from all sections of the kinema Trade.

The House and Entertainments Committee, under the leadership of W. Gordon Smith, assisted by A. W. Stanbury and W. Miller, provided a first-class cabaret entertainment, in which the artists were Tessy O'Shea, Stanbury and Williams, Bayard and Marion, and by permission of John Blackley several of the film stars from his producing unit, including Frank Randle.

The dance orchestra was under the direction of W. Haydn Ellwood (general manager of the Plaza, Stockport).

An enormous amount of work was done behind the scenes by the team, of which C. S. MacGregor is chairman and W. Miller, secretary.

On Friday next (November 21), the day of the monthly luncheon meeting, it will be members' day. Instead of listening to a guest speaker, they will hear themselves in open discussion. On December 19 there will be a Christmas tea party, at which the ladies will be guests.

MERTON PARK UNJUSTIFIED IN DISMISSAL ACTION

Arbitration Tribunal's Findings

THE National Arbitration Tribunal has found against a claim by Merton Park Studios, of 269, Kingston Road, London, S.W.19, that the action in dismissing five electricians on August 9, 1947, was justified.

In the findings, announced on Saturday, the Tribunal states that it is not satisfied that the action of the studios was justified, and therefore finds against the claim and award accordingly.

At the sitting of the Tribunal on November 5, it was stated that the five workers were given a week's notice operative from July 19. The notices were suspended pending discussions "through the recognised machinery of negotiation," but the parties failed to reach agreement and the men were dismissed on August 9.

The Electrical Trades Union submitted that as the action taken by the workers was, in this particular instance, due entirely to a misunderstanding, the decision to dismiss their members was an extreme one.

ROYAL COMMAND SHOW FOR BIRKENHEAD

Southan Morris' Scoop

A replica of the Royal Command Performance given on Tuesday, November 25, will be presented the following day at the Ritz, Birkenhead.

Southan Morris has arranged for the second and only other presentation of "The Bishop's Wife" at the Ritz in aid of the C.T.B.F., before it is returned to America, as a result of the recently imposed duty on foreign films.

The film and the pre-release copy of the Royal Wedding film in Technicolor which was shown at the Odeon will be flown to Speke aerodrome.

Many of the famous British and American stars who will appear at the Odeon have promised to augment the brilliant stage show which Southan Morris has arranged for this outstanding prominent occasion.

Irish Briefs

Mr. Justice Fitzpatrick, at Naas Court, fined Joseph A. Kelly, Thomas A. Kelly and John Egan, owners of the Coliseum, Naas, for opening the hall without it being duly licensed.

The Toyal kinema, a 1,000-seater, has been opened in Limerick.

Newry Council has passed "The Outlaw" for public showing.

A branch of the Scientific Film Society has been formed in Belfast.

Killarney branch of the Eire National Film Institute reports that it now has a membership of 100.



A scene from the Boulting Brothers production, *BRIGHTON ROCK*, with Richard Attenborough and Carol Marsh, which Pathe is Trade showing at Studio One, on Nov. 25, at 10.45 a.m.

TRADE'S GIFT TO THE PRINCESS

Kinema Installation

Suggestion

THE General Secretary of the C.E.A. told the meeting at Birmingham last week that at a recent meeting with the British Film Producers' Association, S. Eckman, jr., had suggested that the three Associations should join in a wedding present to Princess Elizabeth, and that it should take the form of a complete projection equipment installed in her home.

He and Mr. Prior, who was present, had agreed, knowing that members would also agree.

The Princess's secretary had written suggesting that the gift should be postponed until the Princess had fixed a second home, but the fact that the gift had been made would be entered on the Catalogue.

Sir Sidney Clift moved, and W. J. Speakman seconded, and it was agreed to accept this suggestion.

16-mm. DISNEY PIRATE AIDS C.T.B.F.

A cheque for 10 guineas has been forwarded to the C.T.B.F. by J. E. Ricketts on behalf of the Walt Disney-Mickey Mouse Organisation.

It represents the amount received from a 16-mm. dealer who had been making unauthorised sales of duped Disney prints, and is forwarded as an appreciation of the K.R.S. assistance in suppressing these irregular dealings.

Young Again

Last week-end his many Glasgow friends were pleased again to meet Charlie Young, first manager of the Paramount, Renfield Street, now Odeon publicity chief who was attending a business conference in Glasgow.

THE WEEK IN SCOTLAND

Caledonian Circuit to Play Kine. Variety in 40 Situations

A MAJOR EXPERIMENT AND SOME OF THE LICENSING SNAGS IT IS ENCOUNTERING

FIRST major Scottish experiment in kine-variety has been sponsored by Caledonian Associated Cinemas, which is arranging to play variety in some 40 situations in the North of Scotland and other areas.

This policy has not been unduly influenced by the possible shortage of films, but was encouraged rather by the knowledge that variety would stage a comeback in the smaller centres in Scotland this winter.

The position is essentially fluid and difficult, one major aspect being the reluctance of the authorities to grant theatre licences to kinemas which are admittedly not designed to house stage shows. In the end, licences have been granted for one night or more, on the condition that this will not be regarded as a precedent. Where approval has been given, tubular steel stage extensions are being employed.

Plan is to run such variety bills

as part of the normal programme. Where a three-change-per-week programme is the rule, one of the weekly changes will be variety, giving a two-day stand. In other centres where twice-weekly programmes are run, the variety will take a three-day stand. In the bigger centres, where week-length runs are the rule, the variety show will run an entire week.

Behind the scheme, in co-operation with Caledonian, is the Butlin organisation, sponsors of the road show, which Archie McCulloch, well-known Scottish comedian, will manage. Butlin interest is largely in the recruitment of local entertainment talent to serve in the Butlin holiday camps.

The earliest experiment took place at the Kelburne, Paisley, a Sunday show, one of a series which has run at this kinema, the variety turns being relayed to Glasgow, where the B.B.C. recorded the programme and broadcast it on the Tuesday night "Variety Fair" programme.

The Rest of the News

Cinema Club Welcomes Mae West • Royal Wedding Address at Possilpark

A CAPACITY attendance welcomed Mae West to the monthly luncheon meeting of the Cinema Club at the Picture House, Glasgow.

President Jack Breckenridge expressed his pleasure at presenting one of the world's greatest personalities, to whom he expressed the gratitude of the members for that personal appearance among people who had shown her pictures.

Miss West said she was delighted to meet the film people of Scotland. She was thoroughly enjoying her visit in the land she had heard so much about.

Past-president Horace S. Coxall also conveyed the thanks of the Trade to Miss West and hoped that her going over to the legitimate theatre was only a temporary break, and that they would soon see her back again in pictures.

"Ladies' Day" Next

The president intimated that the next luncheon on Friday, December 12, would be as usual "Ladies' Day," and that the ladies' committee had some novel ideas in hand for members' entertainment.

"Captain Boycott's" Visit

Another visitor to Scotland last week was Cecil Parker, who plays the title-role in "Captain Boycott" (G.F.D.). He made a special visit to attend the presentation of the film in aid of the Newspaper Press Fund.

Sir Patrick Dollan, the chair-

man of the Fund, introduced the guest of honour to the crowded audience. From a financial point of view the show is said to have been the best ever held in connection with the Fund.

A Royal Display

J. S. Archibald, manager of the Mecca, Possilpark, has invested the forthcoming royal wedding with a stronger than usual local interest.

He has arranged an attractive display in the foyer, where he has exhibited an address of loyalty and congratulations to Princess Elizabeth, which all patrons are signing and adding their addresses. It will be dispatched to the Princess before her wedding.

To Handle Equipment

E. Hawke, son of John Hawke, of the Odeon, Ayr, who, since his return from Service, has been manager, at the Avon, Possilpark, has now gone over to the equipment side, and is associated with Cecil Melville in Pathé Equipment, working from Glasgow. His place at the Avon has been taken by Wm. D. Mills.

S.O. Plebiscite

Refusing an application for permission to open on Sunday evenings by D. J. Cummings, proprietor of the Barras, Lochmaben, the Town Council, however, agreed to take a plebiscite of the electors on the matter.

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Of "*The March of Science*" (*Alasil*) the reviewer says "Here, clever montage stresses the whirlwind rush of man's creative abilities against the more sober progress of the laboratory. X-rays, once the perquisite of the rich, are now available to the masses, a factor which makes for a healthier and safer community. Technical subject which has been intelligently handled."

And of "*Visiting Day*" (*Stephenson's Floor Polish*). "At first sight a maternity ward and floor polish would seem to have little or nothing in common and yet the 'tie-up' is as natural as the theme of this entertaining little cam. There is a disarming naivete in the narration which aims at both husbands and wives conscious of the labour-saving qualities of Stephenson's Floor Polish. For me this was easily the best advertising film which I saw last month."

★ "*Players of Merit*" (*Player's Cigarettes*). "Players of Merit No. 3 deals with tennis and introduces Miss Mary Hardwick. These shorts are now well established as a series, and in this new edition Raymond Glendenning is, as usual, the commentator. There is no doubt that tennis enthusiasts will find the tips passed on by Miss Hardwick most useful. Particular attention is paid to the illustration of a perfect forehand return and here excellent slow-motion photography plus a concise commentary combine to present a 'lesson' which should be clear even to the dullest 'rabbit.'"

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MANAGEMENT

by THE MANAGER



Dalton Has Hit Us Where It Hurts Most

ADVERTISING TAX: A SLASH IN ALLOCATIONS LIKELY

MANAGERS, in their relief at the entertainment duty not having been interfered with, may have overlooked the fact that Mr. Dalton has indeed had a go at the industry, and where it hurts the managers most—at that. The fact that 50 per cent. of advertising costs is now taxable means that most theatres will probably suffer a slash in advertising allocations.

It is to be hoped that the directors, when considering this important question, will bear in mind the necessity for a supreme advertising effort during the forthcoming year, and that ruthless cuts in advertising may have a far more serious effect on the balance-sheet than in saving any tax, in consequence of a reduction in expenditure.

Personal Appearances

I WELCOME the opportunity to nip in the bud a nasty and disconcerting rumour that has been brought to my notice. The story went that the Rank and other producing organizations are arranging for studio representatives to do the stage introductions and to act as interlocutors.

Theo. Cowan, of Rank Organization Personal Appearances, indignantly refutes this suggestion, and enthusiastically supports the theory that the local manager, and none other, should be official host on the stage to the visiting celebrity.

I am happy to pass his views on to brother managers. I am sure that the corresponding departments in other organisations think likewise—but I haven't made a check yet.

In all fairness to the producers, I agree their right to indicate the lines on which the personal appearance should be conducted, and to supply a script for the manager's use, if they deem that advisable. We must ensure that the prestige value of the local manager is never under-estimated, but, for our own sakes, it is advisable to accept the advice of the people who know more about the peculiarities and moods of the people they are handling than we do.

Personally, I loathe these appearances, much as I appreciate their value, but I feel that my absence from the stage on such an occasion would do more harm than good.

Children's Clubs

DO not treat too lightly reports such as the one published by the Leeds Educational Film Society. These well-meaning bands of literally self-appointed redeemers cash in with ponderous reviews on subjects of which they have little more than a superficial knowledge. I don't for one moment doubt their honesty, or their anxiety to do the right thing, but, so far as children's clubs are concerned, they all tend to overlook one important fact—that is the minds of the children themselves.

The children have minds of their own and, in most cases, will strong enough to exercise that prerogative. They have the last word, and usually know what they want. It costs up to sixpence for that Saturday morning, and when youngsters decide that they are not getting value for their money, they revolt, and the money goes on lollipops, ice-cream or very yellow hunks of cake. These youngsters don't have to find their school fees or their clothes, or food. Satur-

day morning is one of the rare opportunities for them to go "shopping," and we musn't ever let the morning show resemble an extra school class or we will have had it. I welcome the Club movement, I think it is good for the well-being of the industry, for the development of the child mind, and even for the benefit of our country's future, but make the "uplift" part of the movement gradual, or the youngsters will get suspicious. An interesting point; an experienced child welfare worker told me that "youngsters" dislike intensely being called "children."

Boys and girls, yes, but to them children are babies.

Young People in Kinemas

T B. WHEELER, chief education officer of Middlesex County Council, stated recently that the Association of Education Committees considers it undesirable for young people under 18 to work late at night. At the same time, licensing authorities all over are tightening up their demands for adequate staffs right up to close, to say nothing of the new labour Order. The vortex created would be comical if it were not so serious for exhibitors.

IT'S A GOOD IDEA, BUT—

In Keeping Cold Out, Don't Bring Police In

Mr. Manager,

NO doubt you are accustomed to receiving compliments on your weekly articles, but I should like to add mine, as it is a pleasure to read comments by someone so completely in touch with to-day's problems.

Your idea in this week's article re theatre lighting was used by me last year when I exhibited slides to the effect that "reduced lighting in foyers, retiring-rooms, etc., is our contribution to saving fuel." Are you doing *your* share? This received official favourable comment as well as from patrons.

This year I have another useful little idea. I have had slides prepared, ready for the cold weather, reading:—"Fuel Shortage." "During the cold weather will patrons please help us to keep the theatre as warm as possible by leaving through the front entrance and by not using the side exits. Thank you."

ALFRED FRANKLIN.

Rialto, Liverpool.

COMMENT.

I like Mr. Franklin's idea about directing patrons to exits that are clear of draughts, but I must sound a note of warning to those who think of doing likewise. Ask the Licensing Authorities' representative for permission before doing so. While I personally see no reason why it shouldn't be done, I know that some authorities demand that all exits should be available to patrons all the time the theatre is open to the public.—THE MANAGER.

The ironic thing is that mothers quite often welcome the knowledge that their youngsters are safe and sound at work in the evenings instead of gadding about the streets, as so often happens. The uplift movements needn't fool themselves that if young people are stopped from working at nights then they will go to night school.

Records of Employment

TALKING about conditions of employment reminds me that the New Palace, Bristol, was prosecuted and convicted on five summonses concerning Sunday duty, half-day holidays, and records of employment. Managers realise that shop inspectors and other parochial robots are on the move again.

We enjoyed an armistice during the war years and immediately afterwards. Authorities turned a blind eye to any minor breaches that we perpetrated because of staff shortage, and I'm afraid that we must accept the unpleasant fact that this is no longer likely to apply. The wise managers have already brought their records up to date, and have re-read their "Shops Act" and "Young Persons Employment Act," to say nothing of the "Factory Act," to refresh their memories about the answers to the questions these embarrassing visitors ask.

Minor Executives Again

TWO of the best managers I have ever known have both, and unknown to one another, complained to me bitterly of "nagging" by junior supervisors. Will these chaps never learn a lesson? I hate to admit that apparently several managers who have been promoted to supervisory posts are abusing their position by adopting dictatorial methods to their former colleagues.

I should not have said "former," that is wrong, because I consider supervisors to be colleagues of the managers rather than "bosses," and the good executives like it that way. Speaking personally, I must confess that any time during my career I had supervisors, I had no complaints whatsoever to make, and was always on the friendliest possible terms with them.

I'm compiling a list of supervisors about whom complaints are made. Up to now there are five names on it, there were seven, but two have resigned. You see, that is inevitable, sooner or later the employer "tumbles" to the executive who constitutes himself an irritant to his juniors, and when that happens he's out.

Vice-Chairman S.C.M.

I'M very sorry to hear that W. Fuller, the London and Home Counties branch chairman and national vice-chairman of the S.C.M. is still ill. I understand that he fell off a cat-walk during a theatre inspection at his show—the Odeon, Richmond. That's Bill Fuller all over; everything he undertakes he does with such enthusiastic fervour that I am not surprised the wheel comes off occasionally.

I'll bet he comes to that dance of theirs on December 2, even if it's in a self-propelled chair—and I'm afraid he'll make a speech!

Never mind, they're pretty good—as speeches go.

Cash Desk Hold-up

THE paybox "stick your hands up" at a London cinema by a masked bandit revives interest in security measures. Where burglar alarms have become unusable they are being overhauled. The tricky portage of cash from cash desk to office should be reviewed. It is surprising how many cashiers cross an open vestibule all by themselves carrying a bag of money.

Managers should benefit by the unfortunate experience of my London colleague.

SHOWMANSHIP

Extended Runs Will Call for Drastic Revision of Exploitation Practices

EXTENDED runs for films in release houses, where, hitherto, the policy has been "booking for one week only," is to be tried out as an experiment, which it is hoped, will provide a partial solution to the current shortage of product.

The major circuits have announced their intention to try out various systems whereby certain films, British productions in particular, can earn the right to longer playing times, and Korda, among the British producers who have long advocated such a policy, has taken over the Carlton, Haymarket, for a ten-week run of "The Ideal Husband." He is also planning extended runs for the film in key provincial centres; the playing time, in each case, to be limited only by the reaction at box-offices.

Such drastic revisions of booking policy will call for equally drastic revision of advertising and exploitation practices.

In the situation where the extended run becomes the order of the day, it will be necessary to plan the campaign on a long-term basis, and in view of the fact that the length of the run will depend upon the film's drawing power in that particular area, the campaign will need to be flexible.

The situation in the provinces is vastly different from that in the West End of London, where there is a vast potential patronage to draw upon in the thickly populated Greater London area, in the large number of visitors who invade the Metropolis all the year round, and also in those people from outlying towns in the Home Counties who have formed the habit of going to the West End for a show and a shopping expedition.

In the provinces I would say, a hit could be expected to draw capacity houses for a week and maybe two, but to maintain peak business over longer periods it will be necessary for the showman to seek new fields in which to exploit and advertise his wares.

It would be as well to make an immediate review of the areas which can be most profitably tapped for additional patronage and to plan extended advertising and exploitation coverage for those areas.

Look over your poster sites, make contacts with traders in outlying districts and rural areas, check up on transport facilities and timetables, and try to ascertain the film tastes of those areas for which you do not normally cater.

Those are but a few of the more obvious lines of approach to new fields, and an early study of these factors will enable the showman to plan his campaigns to the most profitable advantage.

Undoubtedly, the extended run policy will lead to keener competition between kinemas.

The manager will, therefore, be wise if he prepares his plans accordingly.

ONE of the most ambitious store tie-up schemes I have seen for many a day is that arranged between London Film Productions and Marshall and Snelgrove's, of Oxford Street.

The whole of the Oxford Street front of this store has been devoted to an exhibition of the gowns specially designed by Cecil Beaton for Korda's Technicolor production of "An Ideal Husband."

I believe this is the first time that any store of the calibre of Marshall and Snelgrove's has devoted its whole front to such a display.

The value both to the store and the film is amply evidenced by the crowds of people who are blocking the pavements in front of the store.

Civic Support

INVITATIONS to the Mayor of Sale and members and officials of the borough council to attend the screening of "Bush Christmas" and "A City Speaks" enabled E. W. McDermont, Odeon, Sale, to secure good prestige publicity for the theatre.

The invitation for "Bush Christmas," the O.N.C.C. film, was discussed in the council chamber and the Town Clerk was instructed to circularise local organisations and committees, totalling 58 in all, drawing attention to the film.

The corporation's cars and other vehicles carried bills for "A City Speaks," worded: "See your local government at work," the cost of this being borne by the corporation.

For "So Well Remembered," McDermont negotiated tie-ups with a florist, photographer, a general store and Woolworth's branch. A local library also distributed 1,000 bookmarks.

Fine Leeds Campaign

"IT started in a small way, and, like the snow-ball, grew larger and larger." This was the description given by E. F. Johnson, Majestic, Leeds,

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

J. Livingstone, Victoria, Hartshill.

Jack R. Chapman, Regal, Streatham, London, S.W.16.

to a campaign which he initiated for "The Loves of Joanna Godden," and was carried through to its conclusion with the co-operation of S. Willmott, of the Scala, A. Clark, relief manager, and F. Taylor, assistant manager.

He originally sought the co-operation of Lewis's store in the organisation of a competition for "The Happiest Outdoor Holiday Photograph." It was finally sponsored by the store in association with the Yorkshire Evening Post, G.B., and G.F.D., each of which contributed a quarter of the £15 prize money.

It so happened that these events coincided with Lewis's Birthday Week, and through G.B.'s exploitation department the personal appearance of Derek Bond and Josephine Stewart was arranged to support the occasion. The stars, during a two-day stay in Leeds, visited the premises of the Yorkshire Evening News. Prices (the tailors), Lewis's store, and made two personal appearances at each of the Scala and Majestic and one at the Scala Ballroom, and were guests at an informal dinner at the Queen's Hotel.

At Lewis's the stars opened the Birthday Week parade, and afterwards Derek Bond presented the prizes to the winners of the photographic contest.

Relief Work

J. W. TURNER, acting as holiday relief for H. Clayton-Nutt at the Broadway, Eccles, gained the co-operation of the local Road Safety Committee for "Traffic With the Devil." Two window displays were arranged in conjunction with the committee, which also loaned display boards for exhibition at the kinema.

The Lancashire Constabulary also loaned Turner a penny-farthing bicycle, which became the feature of a window display at a cycle dealer's premises. It was contrasted with a modern bicycle in relation to the safety angle, and tied-in with the film.

For "The Time, the Place and the Girl" Clayton-Nutt obtained a complete window display from Warner Bros., and this was used to good effect in an empty shop in the town centre.

He also obtained the services of a local orchestra for a stage interlude, in which the film's song hits were duly plugged.

Fuel Economy

EWAN SHAW, Palace, Gorleston, makes the claim that his kinema is the first to start a voluntary fuel-saving campaign by restricting hours of opening.

To announce this policy, Shaw prepared a colourful poster which indicates that the Sunday evening show commences at 5.15 p.m., Tuesday and Wednesday are restricted to continuous shows from 4.45 p.m. and Thursday and Friday from 5.15 p.m. Shaw points out that the restricted hours have not affected takings so far.

"Sinbad's" Treasure

A MODEL galleon, valued at £300, was the centre of attraction in a large double-fronted window display arranged by H. J. Horne, Odeon, Scarborough, for "Sinbad the Sailor."

It was borrowed from the Harbour Commissioners and measures over 3 ft. in length, and was said to be a perfect scale model in every detail and rope. This was set in one of the two windows, backed by an illustrated banner and flanked by stills and display material.

A competition was embodied in the second portion of the display. Here a "treasure chest" overflowing with coins was exhibited, and the public were invited to estimate the number of coins. Tickets to see the film were awarded to those guessing correctly.

Tie-ups were also arranged with antique shops and jewellers on the earring and brooch angle.

Songs of Yesterday

A SHORT stage presentation featuring old and new songs was introduced by E. G. Hall at the Odeon, Wrexham, to boost "So Well Remembered."

Devised by Hall and his assistant, H. Williams, consisted of songs and piano solos, with a session of community singing. The innovation was a popular one, apparently, for Hall has received requests for repeat performances.



"MOSS ROSE" ATMOSPHERE

Here is a very attractive show-case display, made from real moss and artificial roses, and used by G. E. Sewell in the foyer of the Havana, Romford, to draw attention to MOSS ROSE (20th Century-Fox)

Patrons were also invited to participate in a competition by recording, on a card supplied, their choice of a song "So Well Remembered" during the past 20 years. These efforts were backed up by a tie-up with a local music dealer.

Top of the Poll

T. WARNER CROOK, Casino, Liverpool, is an opportunist. During the recent municipal elections he had a car touring the district. It carried on all sides posters, worded "Vote for 'The Man Within,' showing at the Casino. . . . A neat and topical twist on the events of the day. In the foyer of the Casino a lady member of the staff, dressed as a mystic, was seen seated at a table, which bore a crystal. Patrons were invited to gaze into the crystal and on doing so saw a vision of Michael Redgrave. This stunt amused patrons, apparently, particularly the ladies.

Silver Lining Queen

GOOD publicity was secured by C. B. Wills, Palace, Wandsworth, for "Holiday Camp" as the result of a "Silver Lining" beauty queen contest held in conjunction with the Wandsworth National Savings Committee.

Three weeks prior to playdate, 150 D.C.s were posted and 5,000 throwaway entry forms distributed. The local Press also co-operated.

The Savings Committee lent material for a vestibule display, the Parks Superintendent provided two vanloads of ferns and cut flowers to dress the stage!

On the night of the contest, the Friday before playdate, a capacity house, including several civic dignitaries, welcomed John Whybrow, the B.B.C. actor, who selected the beauty queen from the contestants.

Opportunity Not Missed

WALKING down the High Street at Tunstall, Reynolds Roberts, of the Ritz, noticed that a modern radio set was being introduced to the public by a large furnishing house. He promptly walked into the store and arranged a tie-up for "Frieda."

The result was a display in two large windows of the shop and a foyer display. The latter was laid out as a sitting-room, with the radio on view and cards worded "Introducing Britain's new Swedish Star, Mai Zetterling, in 'Frieda,' showing here Monday next," and "Introducing the new style in Radio. . . ."

Personal at Short Notice

LEARNING from C. McQuaid, of the Rank Organisation, that Fay Holden, the screen actress, was staying in Rhyl, Charles Smith, of the Odeon, arranged for her to make a personal appearance at the cinema on the following evening.

Despite the short notice, Smith quickly got to work to publicise the event. He had a D.C. poster outside the theatre and hired a public-address van to tour the streets during the busiest periods of the day.

Miss Holden was introduced by Smith as Ma Hardy, of the Andy Hardy series, and afterwards introduced Mr. McQuaid, who told the audience that it was Miss Holden's birthday anniversary, led the singing of "Happy Birthday to You," and then interviewed Miss Holden. Smith invited a number of local notabilities to the event, which was well reported in the local Press.

Tune-Title Contest

A SONG-TITLE competition was arranged by assistant manager S. Teaser, of the Regal, Bridlington, with the help of Jack Fretwell, resident organist, for "Fiesta."

Patrons were invited to name the titles of songs played in an interlude, the films in which they were featured, and the star of the film. The interlude was entitled "This is 'Fiesta' Week," and the slides used were made by the Regal's chief operator.

To further publicise the film, Teaser inserted an advertisement in the agony columns of the local paper, made a tie-up with a local hairdresser, and had two usherettes, dressed in Mexican costumes, parading the town.

The Old and the New

PHOTOGRAPHS of blitzed Coventry, obtained from local newspapers, and photographs of models of the Coventry of the future, borrowed from the City Architect's Department, were exhibited by connection with "So Well Remembered." With the co-operation of the local branch of the National Savings Committee, a savings campaign was organised, and the city was posted with 1,000 D.C.s, giving full particulars of the film and show-

ing times, and, of course, the extra bit about saving. Tie-ups were also arranged with ladies' and gent's outfitters, hairdressers, shoe shops, and a local flower-stall in the Coventry market.

Assistant Gets Good Press

G. H. MEDLEY, assistant manager to J. Longbottom, at the Odeon, Chorley, secured first-class Press publicity for the theatre through the showing of "Bush Christmas" to the O.N.C.C.

As the film was the first full-length made by the J. Arthur Rank Organisation for the Club, Medley extended invitations to attend the first screening of the film to prominent townspeople known to be interested in children's welfare. A total of 38 in. of free publicity space was subsequently devoted to the affair.

Workers See "Jassy" Dresses

TWO dress shows, one at Rowntree's factory and the other at Terry's factory, were organised by B. Samson, Picture House, York, as a publicity stunt for "Jassy."

In each case dresses used in the production of the film at Gainsborough studio were featured and they were modelled for the occasion by girls chosen from members of the factory staffs.

The Rowntree's show was given in the factory's theatre in the evening and at Terry's factory it was put on during the mid-day workers' playtime session.

The girls from both factories also appeared in an interlude on the Picture House stage each day of the week and exhibited the dresses in the café restaurant on the Saturday morning.

Some of the dresses were also featured together with a large painting of Margaret Lockwood in a window display at a local shop.

Weston's Shirley Temple

COLUMNS of mentions, and photographs, in the news pages of local newspapers were gained by the competition for "Bachelor Knight," organised by Ken Rowland, Odeon, Weston-super-Mare, in co-operation with Geoffrey Wilkinson, RKO's area publicity representative.

The contest aimed at finding a local girl most nearly resembling Shirley Temple. Details of the contest, with measurements, colouring, etc., of Shirley Temple, were widely circulated in the Press beforehand. The prize was an evening's entertainment, on which she was escorted by her "Bachelor Knight," Tony Britton, amateur actor and ex-Army lieutenant. The winner was called for by Mr. Britton in a cream Mercedes-Benz roadster, lent for the occasion by a local firm, and taken to the Grosvenor Hotel for cocktails and dinner. Next she made a personal appearance on the stage of the Odeon, where she was welcomed by L. C. Crews, Western Theatre Controller of Odeons.

"Boycott" for Queues

ONCE again F. W. Salter struck an unusual note with his campaign for "Captain Boycott" at the Palmer's Green Palmadium. He obtained hundreds of silk-screened slips carrying in bold red letters on a white ground the simple message: "Boycott the queueing by shopping early," and had little difficulty in persuading traders all over the district to paste these on their windows.

Other prints were slipped into newspapers before delivery. He arranged a book tie-up and also got Burton's, the tailors, and a dyers and cleaners to

Continued on page 34

A LITTLE BIT OF IRELAND

The shamrock leaf was the decorative motif in this display for **THE HILLS OF DONEGAL** (Butcher's) made in the show-window of the Astoria, Brighton. It was devised by Gordon Coombes, manager, and Butcher's publicity department



Two young ladies from Terry's factory exhibit JASSY (G.F.D.) costumes during a workers' play-time session. The show was arranged by Baron Samson, Picture House, York



An appropriate link made with the T.A. recruiting drive by T. B. Wilkins, Corona, Liverpool, for CAUGHT IN THE DRAFT (G.F.D.)



SHOWMANSHIP—continued

put in their windows dummies wearing some of the actual clothes worn in the production, with an art card to link them with the screening of the film.

A Difficult Subject

ALTHOUGH he found "Black Narcissus" a difficult film to exploit in Alfreton from the tie-up angle, Ernest H. Walker, of the Odeon, persuaded the local chemist to make a show of narcissus perfume, and secured the display of showcards in five other premises.

A pleasing decorative effect was also achieved at the theatre by profuse displays of "black narcissus" made from black crepe paper.

For "It's a Wonderful Life" Walker obtained the co-operation of the local "Safety First" Committee, which provided him with 1,000 bookmarks. These, overprinted with details about the film, were distributed to local libraries. The committee also arranged the posting of 25 D.C. bills.

"Courtneys" Costumes on Show

LESLIE FLETCHER, of the Carlton, Nottingham, carried out a varied publicity scheme for "The Courtneys of Curzon Street" (British Lion).

Weeks in advance, Press notices were collected and displayed in the theatre. Tie-ups with a furniture company on period furniture and the Nottingham Corporation electricity showroom on the cooker angle were also arranged.

Original costumes worn in the film were obtained from the studios and displayed in the window of the Nottingham Co-operative Society, together with stills and credit cards.

Duel Effort

A. E. FOSTER, of the Forum, Ealing, had a man in Mexican costume walking around the district distributing leaflets about "Duel in the Sun." A tie-up was also arranged with the local electricity undertaking, in the showroom of which was placed a coloured photo enlargement, measuring some 10 ft. wide, of a scene taken during the production of the film. It showed the horsemen lined up, the camera and crane, section of railway, and other details.

Below was a modern refrigerator beside a simple card reading, "Win your duel with the sun every day with electrical refrigeration."

No Authentic Material

ONE would expect to be able to get almost any item of nautical gear in Greenwich, yet when Hubert A. Robertson, of the Odeon, tried to borrow some fishing-net and a harpoon to make a display for the "This Modern Age" edition on "Antarctic Whale Hunt," he failed.

So he had to fall back on the scenic artist's labours for a vestibule show, consisting of a cut-out whale speared by a dummy harpoon. It served its purpose well enough, but Mr. Robertson feels that some of the real gear would have been better.

Another Odeon showing the film—that at Muswell Hill—persuaded the local branch of Mac Fisheries to display a special bill mentioning whale-meat and referring to the picture.

Two Chatham Tie-ups

G. WILLIAMS, of the Regent, Chatham, gained two tie-ups for "The Yearling." The first was a window display link-up with "Tintex" dyes and the second at the Town Hall, where a Model Engineering Exhibition was in progress. Here the following captions were used: "This is the year of your Silver Lining Campaign; this is the year of the Model Engineering Exhibition, and this is the year of 'The Yearling.'"

A linen banner was, with the local authorities' permission, hung in the busiest part of Chatham town centre.

Youth to the Fore

EMPHASIS on youth was the keynote of N. Scott-Buccleuch's exploitation campaign for the screening of "The Yearling" at the Regent, Norwich.

A tie-up with a chemist showed a large picture of the juvenile lead in the film—Claud Jarman—with "Flag," placed adjacent to the picture of a baby in the centre of the display window. Adjacent cards were worded: "We can supply your requirements for your yearling," and "The Regent has 'The Yearling.'"

A competition organised in connection with the Minors' Club had prizes of admission tickets to see "The Yearling."

Not forgetful of the Technicolor aspect, Scott-Buccleuch arranged a window tie-up on Tintex dyes and publicity for both the film and the city's "Silver Lining" campaign was achieved with posters placed in prominent positions in the city and district.



A local delivery van, which is on the road from 8 a.m. to 6 p.m., makes a useful mobile poster site. E.B. Dickinson, Picture House, Halifax, advertised *THE BROTHERS* (G.F.D.) by this method at a cost of £1 for the hire of the site for 10 days



Costumes used in the making of *THE COURTNEYS OF CURZON STREET* (Br. Lion) were featured in this fashion salon tie-up arranged by Leslie Fletcher, Carlton, Nottingham

These advised the public: "Ensure a Silver Lining for your Yearling" by buying Savings Certificates after witnessing the film at the Regent Cinema. Placards relating to air travel as being the quickest way of visiting the forest regions filmed in "The Yearling," with "stills" from the film, were given window space at Cooks Travel Agency.

Choir Contest

HENRY KERR staged the first heats of the O.N.C.C. juvenile choir contest, now being run by the Odeon Circuit in conjunction with the Star. When teams from Kingston, Camberwell and East Dulwich met at his theatre for the first eliminating round, he arranged for Peter Yorke, Preston Benson (music critic of the Star) and Irene Mackintosh, of the *Streatham News*, to be present as judges. A. T. C. Hutchinson and the managers of the halls concerned were all present.

A visitor to Kerr's own club recently was Petula Clark, juvenile star of the Rank Organisation, who sang three songs, received a bouquet from Kerr's little daughter, and made a great hit with the Odeon clubsters.

The Public Decides

ONE lay Press critic slammed "Uncle Silas" hard, whereas another praised it as good Grand Guignol melodrama. What, then, is the poor showman to do? R. W. Lane, of the Camden Town Gaumont, neatly overcame the dilemma by using adverse critiques as his weapons to intrigue the public.

He put out posters stating: "Every critic decried 'The Wicked Lady,' yet the film broke all records. The film critic of the *News of the World* thinks that 'Uncle Silas' should be 'cut down the centre,' while

MUSIC

by Jack Courtney

**22 A.B.C. ORGANISTS
DISMISSED****A.T.O. Meeting Report**

THE seriousness of the present plight of the organist was made very evident at the November meeting of the A.T.O., for the out-of-work members attending considerably outnumbered those engaged. Sydney Gustard presided.

It was reported that in the last few weeks Associated British had dispensed with the services of the following twenty-two organists: H. Lawes, Stella Hannar, B. Lowe, Geoffrey Roy, V. Parker, A. Briely, Jack Fretwell, Edwin Bosworth, J. Peters, Stanley Smith, G. Lynn, R. Bolton, Basil Cuthbert, Maw, D. Walker, Harry Field, Jack Coombs, A. Halman, Harry Abley, Doreen Chadwick, Ray Morton and Arthur Sudbury.

A disquieting feature was the allegation that at one theatre there is at present appearing an organist of amateur status.

To add to the general atmosphere of foreboding was the announcement that Charles Saxby and Odeon had parted company. Saxby's Wurlitzer having just been renovated and enlarged, it would be a tragedy if this organ was silenced.

Gustard read a letter from Reginald C. Bromhead, President and Chairman of the C.T.B.F., in reply to his suggestion that it be recommended that only supporters of the A.T.O. and the T.O.B.F. be given the honour of representing the Trade at this and future Royal Command Performances.

Mr. Bromhead stated that he had spoken to W. B. Thornton, general manager at the Odeon, Leicester Square, who naturally expressed a wish that his organist should play.

There was a discussion on the appointment of a secretary for A.T.O. at a purely nominal salary, but no volunteers were forthcoming.

It was reported that negotiations with the Musicians' Union are proceeding.

To Cecil Hammett and his Wurlitzerised Christie fell the honour of providing the accompaniment to the first Variety show to be televised from a cinema, at the Regal, Edmonton. In order that Hammett could be brought into the final picture the organ proper was substituted with a Hammond.

Laurence James, back from his Welsh engagements, and Nelson Elms, have been accompanying variety shows for Granadas.

Tommy Dando's Friday shows continue to capacity business at the Gaumont, Watford.

After featuring Ketelbey's music in an interlude all the week, Dando was able to persuade him to appear in person on his "Guest Night," when the composer and Tommy played a couple of his compositions.

the critic of the *Sunday Dispatch* gave it three stars and called it 'Grand Guignol melodrama.' When you have seen the film, let us know which of them you think was right."

Mr. Lane also designed all his normal posters for the film to emphasise the old-time melodramatic character of the film.

Other Credits

Charles Fowler, a/m, Winston, Slaithwaite ("Shop at Sly Corner"); R. J. Brunt, Odeon, Blackpool (Month of Technicolor); O. Smith, Odeon, Rhyd ("Sinbad the Sailor"); W. Gourlay, Playhouse, Windsor ("How Green was My Valley"); Kenneth B. Lloyd, Rivoli, Aigburth ("The Man Within"); R. G. Francis, Regal, Chester ("Nora Prentiss"); L. Putsman, Odeon, Loughborough ("Take My Life"); E. P. Hill, Princess, Peterborough ("Rookies Come Home"); E. B. Dickenson, Picture House, Halifax ("Joanna Godden"); E. W. Davies, Odeon, Gillingham ("So Well Remembered"); G. Fallowfield, Palace, Chatham ("The Upturned Glass"); H. Hubball, Grand Palace, St. Albans ("October Man"); W. J. Joy, Ritz, Sunderland ("They Made Me a Fugitive"); P. Sykes, Odeon, Crewe ("Jassy"); T. Channing, Odeon, Cleveleys (O.N.C.C.); W. J. Connolly, Ritz, Cleethorpes ("The Fabulous Dorseys"); C. Vernon Hunter, Majestic, Stoke-on-Trent ("Courtneys of Curzon Street"); N. James, Oriel, Leighton Buzzard ("Courtneys of Curzon Street"); A. Crossland, Gaumont, Birkenhead ("Upturned Glass"); O. St. M. Thorp, Odeon, Chester ("Sinbad").

The Showman

TECHNICAL

A NEW FEATURE FOR PROJECTIONISTS

By "The Projectionist"

THE NEED FOR RECRUITS—WHERE ARE THE EX-SERVICEMEN?

ONE of our greatest problems is to find suitable recruits to our projection staffs. The labour situation, difficult at all times now, is likely to get worse when the new powers assumed by the Ministry of Labour take effect.

Even when we are lucky enough to engage a new boy, we find that he is due to go into the Services shortly or, when he is just getting a bit useful, he wants to try another job, or is just another square peg in a round hole, because he hasn't got it in him to make the grade, anyway.

It is a pity that more ex-Servicemen are not coming forward. Here is a fine source of recruitment. Many of these fellows, particularly with service in the R.A.F. and R.E.M.E., have had a pretty good electrical and mechanical training, have been taught discipline, think seriously of their future, and are capable of using their own initiative.

I venture to suggest that, after a short elementary course in selected kinemas, such men would speedily learn the rudiments of projection and the art of showmanship.

We must get some new blood into the projection side of the Industry soon, and it must be capable of being made really useful in a comparatively short time, otherwise, I fear, more and more of our booths will become woefully understaffed, and we have plenty already.

A more strenuous recruiting campaign directed at those about to leave the Services would pay a dividend. I commend the idea to the circuits, since they have the facilities for the preliminary training.

Volume Control

SINCE the advent of sound, there has been much discussion and a good deal written on the vexed question of volume control and the correct levels to be used in varying conditions.

In the early days when the number of kinemas in this country equipped with sound could be counted on one hand, an American installation engineer outlined to me a simple formula, which, in my experience, has been a most useful and pretty accurate guide.

Here it is:—

1. Get to know the acoustics of your theatre.

2. Set the volume so that you can hear dialogue comfortably, then bring it up one point, for the benefit of patrons.

If the hall is full, or nearly so, then put it up another point or two.

Smoke or fog-laden atmosphere always calls for another point up, whatever the state of the house. Comedies, needless to say, some-

times need a setting all their own, dependent on the house and the volume of the laughter.

Simple method, isn't it? And it works to my knowledge in small, medium or large theatres.

H.O. Regulations

THE new H.O. Regulations have been debated for some time past by the appropriate committees. Projectionists need have no fear that their interests are being neglected. On the union side, R. H. Woods, London and Home Counties organiser to the K.P. and E.A., represents projectionists at meetings with the C.E.A. We could not have a better man for this, as "Woody" has been in the trade all his life as projectionist engineer, manager and technical consultant.

In addition, the committee representing the Kinematograph Manufacturers' Association consists of top people in the projector, lamp, rectifier, electrical and mechanical spheres of our industry.

Kine-Variety

AS there is a possibility of certain kinemas, equipped with stages, going over to a kine-variety policy projectionists should check up on their experience of stage shows.

To those who have not as yet mastered the art of stage lighting

and spotting I can assure them that stage artists and band shows expect quite a high standard of work from electricians and lime-men.

Efficient lighting and good spot handling greatly help to put over a show. The reverse can well mean that the show goes flat, through no fault of the artists. The job isn't easy, as any live theatre man will tell you.

If your kinema is likely to go over to stage shows make friends with the nearest projectionists to you who are experienced in this work and get a few hints and tips from them. Afterwards have a try-out in your own show. You'll find it well worth while.

They Will Miss Him

ODEON projectionists throughout the country will miss Tommy Eastaff who has recently left the company. I have known him for many years, and one would have to go a long way to find a better man at the job. His wise counsel, help and encouragement to younger projectionists will be long remembered. His work for Odeon has been of inestimable value, and many who are now in good positions have him to thank for their first chance up the ladder of success.

All his old friends and fellow workers will wish him the very best of luck in his future activities.

Carbon Makers' New System of Grading for Discount Purposes

THE carbon manufacturers have decided to introduce new classes of graded consumers of arc lamp carbons.

Discounts are as follows:—

Any group or circuit of kinemas, the usual terms, list, less 5 per cent. net.

More than 24 but less than 50 kinemas, 5 per cent. and 2½ per cent. net.

More than 49 but less than 100 kinemas, 5 per cent. and 5 per cent. net.

More than 100 kinemas, 5 per cent. and 7½ per cent. net.

The first 5 per cent. referred to is the 5 per cent. already given to the consumer and not an additional concession.

In each case the groups of kinemas must be under one direct financial control.

The new gradings came into effect on November 1.

Groups or organisations falling within the above categories should make application for grading to the Secretary of the British Arc Lamp Carbon Manufacturers' Association, 1, Broad Street Place, London, E.C.2, with a list of kinemas for which purchases of carbons are to be made.

G.-K. "21s" AT NORWICH

Gaumont-Kalee "21" projectors have been installed in the G.-B. circuit's Haymarket, Norwich.

The installation was publicised by a window display arranged by manager E. E. Gaines in the Norwich Electricity Department's showroom windows. Pictures of the equipment and printed matter relating to the installation were exhibited.



B.K.S. Lecture On Fundamentals of Colour

"FUNDAMENTALS OF COLOUR" is the title of the paper to be delivered by W. D. Wright, A.R.C.S., D.Sc., at the next meeting of the B.K.S. Theatre Division. The date is November 23, the venue the G.-B. Theatre, Film House, Wardour Street, time 11 a.m.

Mr. Wright, it will be remembered, is the author of that learned work, "The Measurement of Colour," published by Adam Hilger, in 1944.

In his paper, Mr. Wright will discuss the colour of objects in terms of the colours of the spectrum and of the spectral absorption occurring in the surface of the object.

The paper will also deal with the colouring power of dyes and pigments and of their mixture; the visual processes responsible for colour perception; the phenomena of colour matching, colour discrimination, colour adaptation and contrasts, and, finally, will review the general principles of colour reproduction and the causes and evaluation of errors in a colour photograph.

The Manchester branch of Waltham, of which Vic Milgate is manager, has just installed Waltham No. 5, mechanisms and Lumares at the Empire, Haslingden.

Lumares have also been installed at the Palace, Haslingden.

The Odeon, Chester, has been equipped with the new B.T.H. Supa projector equipment, and was demonstrated to a Trade audience last week. The screen has been brought forward 4 ft. 6 in.

The Mayor of Peterborough formally switched on the new Gaumont-Kalee projection and sound equipment installed at the Broadway Kinema, Peterborough, on November 3.

Westrex sound equipment has just been installed at the Tunnel Road Picturedrome, Liverpool, of which R. E. Ratcliff is manager.

POOL CARBONS

PEOPLE

29 Years at One Kinema • M.G-M's Chief Cashier Celebrates • From W.E. to Essoldo

FROM usherette to assistant manager in the course of 29 years' service at the one kinema is the record of MRS. H. W. REEF, assistant manager of the Moseley Picture House, Birmingham, under manager Joseph Levy. E. Perry, chairman of the Imperial, Parry Amalgamations, the proprietors, last week presented Mrs. Reef with a cheque in recognition of her services. Starting as an usherette a year before manager Levy was appointed, Mrs. Reef served 18 years as cashier before being appointed Mr. Levy's deputy three years ago.

JACK SAUNDERS, who, for the past 12 months, has been acting as assistant to Ernest Goodwin at the Carlton Cinema, Norwich, has been transferred this week to a similar position under William Hall at the Odeon, Ipswich.

DAVID SCOTT, manager of the Bedminster Odeon, Bristol, with members of the Odeon Children's Club Committee were present at a Bristol recording studio on Saturday when Paul Beacock, a three-year-old blind organist played for the first time in his life on a full-size concert grand piano. The record which he made is the club's Christmas present to him.

A party of about forty of the longest serving members of the staff of M-G-M gathered in the company's canteen at Rickmansworth last week as guests of EDWIN FREEMAN, to celebrate his fortieth year of service with the company. As chief cashier,

Freeman has made a host of friends inside and outside the organisation and was the recipient of a number of congratulatory messages. Sam Eckman, junr., who was unable to be present, sent a warm letter of congratulation.

W. J. FOY, after 18 years with Western Electric, has been appointed supervising engineer for the Essoldo Circuit.

W. M. WOODGATE, advertising manager of G.B.-Kalee, has been appointed hon. secretary of the Incorporated Advertising Managers' Association. A founder-member of the Association since 1932, he held the position of assistant hon. secretary for the past year.

Club Children's Gift to the Princess

The Gaumont-British Junior Club and the Odeon National Cinema Club have combined to contribute towards a proposed wedding gift to Princess Elizabeth.

Each club member is invited to subscribe 1d. towards the present, which Princess Elizabeth suggests will be used for the purchase of medical equipment for the Queen Elizabeth Hospital for Children, Hackney Road, London, E.8, in which she takes a personal interest.

G.-B. Talent Contest to Boost National Savings Movement

GAUMONT-BRITISH is to organise, in conjunction with 54 London boroughs, a National Savings Silver Lining amateur talent competition.

It is one of the most ambitious schemes ever arranged between a Government department and a cinema circuit, and was completed by Jimmie Forsyth, public relations officer.

Local Savings Committees of the London boroughs are arranging with their civic authorities to obtain the names of all members of local savings clubs who will enter for a "Search for Amateur Talent." The entries will be vetted by the local G.-B. managers and organised for local heats with Friday night finals. There will be a semi-final North and South of the River, and in Janu-



A smart move by Eros was the distribution of a special issue of the company's news sheet to delegates attending the C.E.A. General Council at Birmingham

MAYER IN LONDON

Gerald Mayer, vice-president of the M.P.A., visited London this week on his way to Stockholm. The KINE. was informed that his trip had nothing to do with the British film tax crisis, and he was only stopping over in London to confer with the European office. Mr. Mayer is senior M.P.A. man on the foreign side.

Bristol Tickets' Case

On Friday, at Bristol Police Court, Mrs. Smith, who was co-defendant in the tickets case heard on the previous Tuesday, appeared on remand and was bound over for 12 months and ordered to pay £5 costs.



On his recent trip to America, Sidney Jackson, assistant to the joint managing directors of G.F.D. visited the Universal International Studios in Hollywood and is seen here being welcomed by Joan Fontaine



Relief manager F. Parker looked on while Yvonne Marsh, youngster of THE LITTLE BALLERINA (G.F.D.), gave her autograph to D. Compton, England cricketer-footballer at her recent personal appearance at the Ambassador, Hendon Central



J. FORSYTH

ary the Grand Final will be held at the Dominion, Tottenham Court Road, when important national figures will attend.

The all-London winners will be invited to sing at the great Albert Hall Silver Lining Rally in February, where the National Savings Association is planning to put on a very big concert with professional artists. G.-B. will provide monetary prizes for the local heats and finals in the form of savings certificates.

The National Savings Committee will publicise the event in the national dailies, local papers, on the B.B.C., provide entry forms, posters, records, and to have announcements made in every factory in the London area.

The heats will start Monday, December 8 and 15.

Watson on the Air

Universal Newsreel commentator Peter Watson has been selected as an official narrator for the B.B.C. Radio Newsreel.

Congratulations were in order last week to Mr. and Mrs. Vincent Singleton on the arrival of a son.

Shot Manager: Too Ill to Attend Court

Because Norman C. Hamill, 41-year-old manager of the Ritz, Barnsley, was expected not to be fit to attend Court for another four or five weeks, because of his injuries in a cinema hold-up, three Poles charged with the offence have again been remanded in custody until a later date. Mr. Hamill is still in hospital and is going on as well as can be expected.

Kinema to Store Protest

Bolton Chamber of Trade, representing 3,400 distributors, has sent a letter to their M.P.s protesting against the granting of a licence to convert the Embassy at Bolton into a multiple store. Their objection is that other traders are refused permits for even necessary repairs and that this super-scheme could very well have been left over.

LONDON TRADE SHOWS

Films to be Trade Shown
Between Thurs., Nov. 20
and Wed., Nov. 26

Friday

Heaven Only Knows (United Artists)

Studio One. 10.30 a.m.
Cast: Robert Cummings, Brian Donlevy, Marjorie Reynolds and Jorja Curtwright. Director: Albert S. Rogell.
Robert Cummings portrays the angel Michael, who descends to earth to rectify a clerical error which resulted in the existence of one man, played by Brian Donlevy.
Jorja Curtwright is cast as the local schoolteacher whom Heaven had destined Donlevy to marry but who actually spurs on the populace to arrange for his downfall.

Tuesday

Brighton Rock (Pathe)

Studio One. 10.45 a.m.
Cast: Richard Attenborough, Hermione Baddeley, William Hartnell, Harcourt Williams, Wylie Watson, Nigel Stock, and Carol Marsh. Director: John Boulting.
Graham Greene's popular novel and stage hit is the basis for this drama of a seventeen-year-old gangster and his razor-slashing followers, who are responsible for the murder of a man engaged in a newspaper exploitation stunt.
The crime proves difficult to cover up, because a concert party performer makes it her business to ferret out the truth about the man's death, while an unsophisticated girl waitress obviously knows too much. To silence the latter, the boy gang chief offers the infatuated girl marriage. When that begins to fail he suggests a suicide pact with no intention on his part of keeping the bargain.

I Killed That Man (Monarch)

L.B. Theatre. 2.30 p.m.
Cast: Ricardo Cortez, Joan Woodbury, Iris Adrian, Pat Gleason, and George Pembroke. Director: Phil Rosen.
Reissue. A mystery story with a newspaper background. A crusading attorney and an enterprising newspaper reporter track down the brains behind a series of murders and converge on the culprit when it seems that his feigned innocence will keep him from justice.

Mine Own Executioner (British Lion)

Rialto. 10.30 a.m.
Cast: Burgess Meredith, Kieron Moore, Dulcie Gray, Barbara White, Christine Norden, John Laurie, Michael Shepley, Lawrence Hanray, Walter Fitzgerald. Director: Anthony Kimmins.
Adam Lucien (Kieron Moore), an ex-fighter pilot, who has suffered at the hands of the Japs, becomes a schizophrenic and tries to strangle his wife, Moll (Barbara White). She pleads with Felix Milne (Burgess Meredith), a lay psychiatrist, to take her husband in hand. At a critical moment in the treatment Lucien has a second brainstorm, and this time kills his wife. Finally, as a fugitive from Milne, who wants to reason with him, Lucien shoots himself.

Wednesday

The Sea Hawk (Warner Bros.)

Studio One. 10.30 a.m.
Cast: Errol Flynn, Claude Rains, Flora Robson, Brenda Marshall, Donald Crisp, Alan Hale. Director: Michael Curtiz.
Reissue. Errol Flynn, as the captain



Paramount's ROAD TO RIO, starring Dorothy Lamour, Bob Hope and Bing Crosby, which will be Trade shown at the company's private theatre on Nov. 26.

of an English raider who plunders Spanish galleons. He outwits Court plotters, is captured and made a galley slave.
Flora Robson plays the Queen, while Claude Rains is the scheming ambassador of Philip of Spain.

Road to Rio (Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Gale Sondergaard, Frank Faylen, the Andrews Sisters. Director: Norman Z. McLeod.

The fifth of the "Road" comedy series, it presents Crosby and Hope as a couple of musicians whose luck reduces them to playing carnival shows in small towns. They stow away aboard a luxury liner en route to Rio, but wind up as members of the ship's orchestra as a result of Dorothy Lamour's help. They form their own orchestra in Rio, successfully foil a plot to marry Dorothy off to a worthless, far-removed cousin, and finally clown their way back to the States.

Record Disney Business

RKO-Radio reports record business in the West End with Disney short cartoons.

"Pluto's Dream House" finished a long run at the London Pavilion on November 13, and it was followed immediately by another Disney special, "How to Ride a Horse," which commenced on November 14.

The Rialto, Coventry Street, is showing "Merbabies," the Disney Academy Award winner. The Carlton, Haymarket, has "Clown of the Jungle," which opened on November 13.

Recently "Pluto and the Armadillo" completed a 19-week run at the Tatler, Charing Cross Road.

Exclusive at Cardiff

The new address of Exclusive's Cardiff office is as follows: J. Tiktin, 16, Dumfries Place, Cardiff. Telephone: Cardiff 2735.

Sunday shows at Accrington last week-end raised over £300 for charities.

PATHE'S "SCRAPBOOK" AT THE EMPIRE

A Quota Booking

PATHE'S "Scrapbook for 1922" opens its pre-release run at the Empire, Leicester Square, to-day (Thursday).

Made with the co-operation of the B.B.C., "Scrapbook for 1922" recapitulates the outstanding events of that year. It introduces many notable personalities, touches upon the crazes and fashions then current, invites comparison between the events which took place three years after World War I and those which are now taking place after the second World War.

The pages are turned by Patrick Curwen. John Snagge is responsible for narration, and script and production were by Peter Baylis in association with Leslie Bailey—originator of the B.B.C. "Scrapbook" broadcasts.

"Scrapbook for 1922" is available for British (exhibitors') quota.

BOX-OFFICE SUCCESSES FOR RENOWN

REPORTS received by Renown tell of the tremendous success of the King Brothers' production, "Gangs Incorporated," starring Jack La Rue and Alan Ladd, coupled with the Linda Darnell vehicle, "City Without Men." Receipts, it is stated, are substantially higher in every situation than the average for any kinema where these films have been exhibited. In fact, in many cases the increase is as much as 40 per cent.

"Hellzapoppin" Returns to West End

"Hellzapoppin," regarded as the craziest comedy ever filmed, and starring Olsen and Johnson, is to be seen again in the West End.

It will go into G.F.D.'s great double-feature programme with Gainsborough's "When the Bough Breaks" at the Gaumont, Haymarket, and Marble Arch Pavilion theatres, where both pictures commence an indefinite run on Sunday, November 23.

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the provisions of the Control of En-
gagement Order, 1947.

EXPERIENCED Manager required
for independent hall, Lancashire; must
be practical man; state age, references,
and salary.—G., Box 504, Kinematograph
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dore, Orpington, Kent. Phone: 1000.

EXPERIENCED sub-standard Film
Processor wanted by Midlands firm.—
Please give full details to H. Tempest,
Ltd., Mundella Works, Felton Road,
Nottingham.

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Cinema, Ledbury.—Application to Craven
Cinemas, Ltd., Craven Arms, Shropshire.

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aminers, and Learners, required. Five-
day week.—Apply, RKO Technical De-
partment, 2/4, Dean Street, London, W.1.

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for right man.—Write, giving full
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Apply in writing, stating experience, age,
and salary required, to the Manager.

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lamps, motors, lenses, Pyrene attach-
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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.
LONDON.					
Fri., Nov. 21	10.30 a.m.	Studio One	Heaven Only Knows	United Artists	Robert Cummings
" " 21	2.30 p.m.	Private	Four Shorts	Columbia	
Tues., " 25	10.45 a.m.	Studio One	Brighton Rock	Pathe	Richard Attenborough
" " 25	2.30 p.m.	G.B. Theatre	I Killed That Man (Reissue)	Monarch	Ricardo Cortez
" " 25	10.30 a.m.	Rialto	Mine Own Executioner	British Lion	Burgess Meredith
" " 25	3 p.m.	Private	Short	British Lion	
Wed., " 26	10.30 a.m.	Studio One	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 26	10.30 a.m. and 2.30 p.m.	Private	Road to Rio	Paramount	Bing Crosby
BIRMINGHAM.					
Mon., Nov. 24	10.30 a.m.	Futurist	Mine Own Executioner	British Lion	Burgess Meredith
Tues., " 25	10.15 a.m.	Scala	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 25	10.30 a.m.	West End	Heaven Only Knows	United Artists	Robert Cummings
" " 25	10.30 a.m.	Futurist	Three on a Ticket	Pathe	Hugh Beaumont
Wed., " 26	10.30 a.m.	Scala	Devil on Wheels	Pathe	Darryl Hickman
Thur., " 27	10.30 a.m.	Futurist	An Ideal Husband	British Lion	Paulette Goddard
" " 27	10.30 a.m.	Scala	Riding the California Trail	Pathe	Gilbert Roland
Fri., " 28	10.30 a.m.	Futurist	It Always Rains on Sunday	G.F.D.	Google Withers
BRISTOL.					
Fri., Nov. 28	10.30 a.m.	News Theatre	It Always Rains on Sunday	G.F.D.	Google Withers
CARDIFF.					
Tues., Nov. 25	10.30 a.m.	Olympia	An Ideal Husband	British Lion	Paulette Goddard
" " 25	10.30 a.m.	Park Hall	Possessed	Warner	Joan Crawford
" " 25	10.30 a.m.	Empire	Heaven Only Knows	United Artists	Robert Cummings
Wed., " 26	10.30 a.m.	Olympia	Mine Own Executioner	British Lion	Burgess Meredith
Fri., " 28	10.45 a.m.	Odeon	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.30 a.m.	Park Hall	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 28	10.30 a.m.	Olympia	The Private Affairs of Bel Ami	M-G-M	George Sanders
" " 28	10.45 a.m.	Capitol	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable
GLASGOW.					
Tues., Nov. 25	10.30 a.m.	Regal	Brighton Rock	Pathe	Richard Attenborough
" " 25	10.45 a.m.	Playhouse	Salgon	Paramount	Alan Ladd
" " 25	10.30 a.m.	Picture House	Heaven Only Knows	United Artists	Robert Cummings
Wed., " 26	10.30 a.m.	Regal	Mine Own Executioner	British Lion	Burgess Meredith
" " 26	10.30 a.m.	La Scala	Lost Angel (Reissue)	M-G-M	Margaret O'Brien
Thur., " 27	11 a.m. & 2.30 p.m.	Own Theatre	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable
Fri., " 28	10.45 a.m.	Picture House	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.30 a.m.	Regal	The Private Affairs of Bel Ami	M-G-M	George Sanders
LEEDS.					
Tues., Nov. 25	10.30 a.m.	Tower	Mine Own Executioner	British Lion	Burgess Meredith
" " 25	10.15 a.m.	Ritz	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 25	10.30 a.m.	Majestic	Heaven Only Knows	United Artists	Robert Cummings
Wed., " 26	10.30 a.m.	Ritz	Salgon	Paramount	Alan Ladd
Fri., " 28	10.30 a.m.	Ritz	Brighton Rock	Pathe	Richard Attenborough
" " 28	10.45 a.m.	Scala	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.30 a.m.	Tower	The Private Affairs of Bel Ami	M-G-M	George Sanders
" " 28	10.30 a.m.	Tatler	Suez (Reissue)	20th Century-Fox	Tyrone Power
LIVERPOOL.					
Tues., Nov. 25	10.45 a.m.	Majestic	Salgon	Paramount	Alan Ladd
" " 25	10.45 a.m.	Scala	An Ideal Husband	British Lion	Paulette Goddard
" " 25	10.15 a.m.	Forum	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 25	11 a.m.	Own Theatre	Suez (Reissue)	20th Century-Fox	Tyrone Power
Wed., " 26	10.30 a.m.	Forum	Mine Own Executioner	British Lion	Burgess Meredith
" " 26	11 a.m.	Own Theatre	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable
Fri., " 28	10.30 a.m.	Scala	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.30 a.m.	Trocadero	Heaven Only Knows	United Artists	Robert Cummings
" " 28	10.45 a.m.	Forum	The Private Affairs of Bel Ami	M-G-M	George Sanders
MANCHESTER.					
Tues., Nov. 25	10.45 a.m.	Theatre Royal	Salgon	Paramount	Alan Ladd
" " 25	10.30 a.m.	Gaumont	Heaven Only Knows	United Artists	Robert Cummings
" " 25	10.45 a.m.	Gaiety	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable
Wed., " 26	10.45 a.m.	Theatre Royal	Brighton Rock	Pathe	Richard Attenborough
" " 26	10.45 a.m.	Deansgate	Suez (Reissue)	20th Century-Fox	Tyrone Power
" " 26	10.45 a.m.	New Oxford	An Ideal Husband	British Lion	Paulette Goddard
Fri., " 28	10.45 a.m.	Market St. P.H.	The Private Affairs of Bel Ami	M-G-M	George Sanders
" " 28	10.45 a.m.	Theatre Royal	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.45 a.m.	Deansgate	Mine Own Executioner	British Lion	Burgess Meredith
NEWCASTLE.					
Tues., Nov. 25	10.30 a.m.	Stoll	Salgon	Paramount	Alan Ladd
" " 25	10.30 a.m.	Essoldo	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 25	10.30 a.m. & 3 p.m.	Own Theatre	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable
Wed., " 26	10.30 a.m.	Grainger	The Private Affairs of Bel Ami	M-G-M	George Sanders
Thur., " 27	10.30 a.m.	Essoldo	Brighton Rock	Pathe	Richard Attenborough
Fri., " 28	10.30 a.m.	Pavilion	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.30 a.m.	Essoldo	Mine Own Executioner	British Lion	Burgess Meredith
" " 28	10.30 a.m.	Queen's	Heaven Only Knows	United Artists	Robert Cummings
" " 28	10.30 a.m. & 3 p.m.	Own Theatre	Suez (Reissue)	20th Century-Fox	Tyrone Power
NOTTINGHAM.					
Tues., Nov. 25	11 a.m.	Scala	Her First Romance (Reissue)	Monarch	Edith Fellowes
" " 25	10.30 a.m.	Elite	Lost Angel (Reissue)	M-G-M	Margaret O'Brien
Wed., " 26	11 a.m.	Scala	Mystery of the Wentworth Castle (Reissue)	Monarch	Boris Karloff
Thur., " 27	10.30 a.m.	Elite	Mine Own Executioner	British Lion	Burgess Meredith
Fri., " 28	10.45 a.m.	Scala	It Always Rains on Sunday	G.F.D.	Google Withers
" " 28	10.30 a.m.	Elite	An Ideal Husband	British Lion	Paulette Goddard
SHEFFIELD.					
Tues., Nov. 25	10.40 a.m.	Union St. P.P.	Brighton Rock	Pathe	Richard Attenborough
" " 25	10.30 a.m.	Hippodrome	The Private Affairs of Bel Ami	M-G-M	George Sanders
Wed., " 26	10.30 a.m.	Cinema House	Slave Girl	G.F.D.	Yvonne de Carlo
Thur., " 27	10.30 a.m.	Hippodrome	Mine Own Executioner	British Lion	Burgess Meredith
" " 27	10.30 a.m.	Union St. P.P.	Suez (Reissue)	20th Century-Fox	Tyrone Power
Fri., " 28	10.45 a.m.	Cinema House	Mystery of the Wentworth Castle (Reissue)	Monarch	Boris Karloff
" " 28	10.15 a.m.	Hippodrome	The Sea Hawk (Reissue)	Warner	Errol Flynn
" " 28	10.30 a.m.	Regent	Heaven Only Knows	United Artists	Robert Cummings

FILM

V. 2. NO. 18.

NOVEMBER 20, 1947.

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A Master Plan Takes Shape

See page 5

SUB - STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 NOVEMBER 20, 1947 NUMBER 18

"Wizzo" is the R.A.F.'s Verdict

See page 9



H. H. WILLIAMS
Chairman of the
National Committee

National Committee Urges Authorities:

"Start Full Scale Equipment Tests in Schools"

RECOMMENDATIONS ON PROJECTORS: PRODUCERS INVITED TO MAKE CLASSROOM FILMS

LOCAL education authorities are being urged by the National Committee for Visual Aids to make early and comprehensive tests with a wide range of projection apparatus in certain schools in their districts. The Committee suggests that five schools—Grammar, Technical and Modern Secondaries, Junior and Infant—should be selected in each area for exhaustive experiments to be conducted over a definite period. Scales for the different schools have been drawn up and recommendations have been made on the makes of equipment available.

These concrete proposals are contained in a report on the Provision of Apparatus for Schools, now being circulated to Directors of Education by the National Committee. The report contains the names of four silent projectors, six sound and seven film-strip projectors tested and recommended by the Apparatus Sub-Committee, set up jointly by the National Committee and the Production Committee. Special arrangements are being made to ensure that the "experimental" schools have the full equipment for the tests by March, 1948.

Alongside the apparatus report, the National Committee is issuing its first interim report, surveying the progress made during its first year of operation as an advisory body. In addition, it has published a list of educational films which it is sponsoring through the Control Office of Information—these subjects are due to go into production before the end of the year—and is inviting tenders from commercial firms for the production of a further group of educational films.

Producers interested are invited to contact the Films Division of the Central Office of Information.

The Committee suggests the experiments in five types of schools in each area, to gain first-hand evidence on the type of equipment required ultimately as a set scale for visual aids apparatus. It recalls that in present circumstances, local authorities are spreading their equipment over as many schools as possible. This does not give a fair indication of the amount of use to which each individual piece of apparatus is put in connection with the normal curriculum.

Machines Named

After the experimental period, authorities could decide whether the apparatus—or parts of it—should be redistributed over schools until the full scales are achieved.

Film and filmstrip machines examined and recommended by the Apparatus Sub-Committee are as follows:—

Silent projectors: Cinetechnic; Pathé "Gem"; Simplex-Ampro;

Bell and Howell-Gaumont (Model 602).

Sound projectors: B.T.H.; Cine-technic; G.B.L.516; Victor Animatograph; Bell and Howell Gaumont (Model 601); Simplex-Ampro.

Film-strip projectors: Aldis; A.M.P.; E.D.P.; G.-B. (Model 38); Metalair Adiescope (S.P.T.R. Model); M.P.P. (Model 3); Pullin (Model PP/1).

Production of "Dawn" Projector Suspended

Dawn Trust has suspended plans to manufacture a British version of the French Oemichen projector. It was to be known as the Dawn Master, but owing to general difficulties it has been decided that the production of this machine is impracticable at present.

RENTERS DENY BARRING PACT WITH 35 mm. SHOWMEN

By P. G. Baker "Kine." Weekly

THE two 35-mm. organisations—the Kinematograph Renters' Society and the Cinematograph Exhibitors' Association—are at loggerheads over the recently announced radius ban on 16-mm. shows. At a Council meeting last week the renters criticised Walter Fuller, secretary of the C.E.A., for his supposition that what the K.R.S. regarded only as a committee report on 16-mm. expansion was, in fact, a definite agreement.

The Council heard three American members argue that Fuller had heard only a K.R.S. committee decision—not a decision made by the K.R.S. Council.

There was strong opposition from several members that they should be barred from sub-standard sites within two miles of a 35-mm. house, unless permission was given by the Joint Committee.

The chairman commented that the C.E.A. had at that meeting been thrown into confusion because both Odeon and G.B. circuit representatives had, during the three-hour session, indicated that they did not wholly support the policy of a two-mile radius ban.

K.R.S. members then agreed that, providing this constitutional misunderstanding was recognised by the C.E.A. so that it would not jeopardise the K.R.S. position, should the matter eventually go before an independent chairman, then the K.R.S. committee may go ahead with a further joint meeting.

The next joint meeting, I understand, will virtually be asked to tackle the major points of the 16-mm. dispute from the stage where talks started 12 months ago.

FEDERATION TO HOLD CHRISTMAS V.A. COURSE

Examinations for Proficiency Award

A CHRISTMAS vacation course on "Visual Method in Classroom Teaching" is to be held by the National Federation of Educational Film Groups at the Wandsworth Technical Institute, High Street, S.W.18, from December 29 to January 3, 1948. Invitations are being circulated to all Directors of Education to advise teaching staffs of this course, which will be under the general direction of H. F. A. Hammond, head of the London County Council Visual Aid Centre.

Final details of the course were decided upon at last month's Council meeting of the National Federation in London. Instructors will include F. E. Farley, B. E. Gillett, E. W. Heddlie, A. Curry, T. W. Priest, and visiting lecturers.

The comprehensive syllabus covers subjects such as projection apparatus, preparation and production of personal teaching materials, and film appreciation as a school subject. The practical side of equipment handling will offer a complete preparation for the Proficiency Certificate of the London Schools Film Society, which will be awarded to all students who pass a standard test.

Fee for the course is £3 5s. Forms of application are obtainable from the hon. secretary, Colmers Farm Secondary Modern School, Rubery, Birmingham.

At the Council meeting it was reported that the Federation, through its affiliated groups, has undertaken to review new filmstrips for the *Monthly Filmstrip Review* of the British Film Institute.

Formation of new teachers' film groups was reported from Brighton, Maidenhead, Aylesbury, Bolton, and Dudley.

M-G-M Releases to the Home

Metro-Goldwyn-Mayer has decided on a new departure in 16-mm. As from this month M-G-M International feature films may be shown in private houses. This is an exception from the company's usual policy and films released under the new scheme are "The Last Chance" and "Portrait of Maria." Other films will be added to the list in the near future.



Exclusive "Sub-Standard Film" photograph by S. W. Chapman. The National Committee in session. Top table: left to right, Ald. H. Cropper, Assn. of Education Committees (with glasses); Ald. Wright Robinson, Assn. of Municipal Corps. (vice-chairman); H. H. Williams (County Councils Assn.), chairman, standing, R. J. Thom, secretary, and W. Griffith (National Union of Teachers). Left-hand table, top left: R. Beloe (A. of E.C.); Mrs. L'Estrange Malone (L.C.C.); Ald. F. C. Williams (in corner), and Stanley Moffett (A. of M.C.); Left-hand table, top right: E. G. Barnard (A. of E.C.); G. F. Hall (A. of M.C.); Miss D. M. E. Dymes (Assn. of Teachers in Trng. Colleges and University Depts.); and J. W. Rhodda (N.U.T.). Right-hand table, top left: Miss O. M. Hastings and Miss M. M. Towne (Joint Committee of the Four Secondary Assns.); R. Owen (N.U.T.); and G. J. Cons (Assn. of Teachers in Trng. Colleges). Right-hand table, top right: A. E. Evans (Assn. of Teachers in Technical Institutes); F. Wilkinson (Joint Committees); and C. E. Caton (N.U.T.). C. G. Moyle, Ministry of Education P.R.O. branch is on extreme left of top table

A MASTER PLAN TAKES SHAPE

A YEAR ago this month—on November 22, 1946—the National Committee for Visual Aids in Education made its first appearance as a representative body to promote the science of teaching by seeing. In this article, the chairman of the Committee reviews the positive steps that have been taken to establish visual-aided education on a country-wide basis.

By H. H. WILLIAMS
Chairman, National Committee for Visual Aids in Education

THE National Committee for Visual Aids in Education has been established by the national associations of local education authorities and teachers in England and Wales to plan the policy of visual education in this country. Striking progress has been

made by the Committee in carrying out its functions.

By June, 1947, much preliminary work had been done towards forging the main lines of national policy. In that month the Committee engaged staff and took offices at 79, Wimpole Street, London, W.1. The Committee then gave its attention to some of the more important problems connected with the development of the use of visual aids.

It was necessary to ensure that there should be a steady flow of suitable visual material for use in schools. There had to be adequate equipment in the schools to show this material. And steps had to be taken to ensure that teachers are conversant with the art of using apparatus to the best advantage.

The National Committee established panels of teachers to determine what visual material should be put into production by March, 1948. Their proposals were presented to the Committee on July 18, 1947, in the "Interim Programme Report—July, 1947." This report was passed to the Preparation and Production Committee of the Ministry of Education for action, and certain of the proposals have already been put into production.

Meanwhile, the Committee, aware that the provision of apparatus for schools was an urgent matter, conducted an inquiry into the scale of equipment suitable for various types of schools and into the suitability for use in schools of apparatus at present on the market. The recommendations of the Committee have been embodied in the "Report on the Provision of Apparatus for Schools—November, 1947." This report has been pre-

pared, in the first place, for circulation to local education authorities.

There is a vast field for experiment and research open to teachers in connection with their use of the film and other visual aids in the classroom. To organise this work, the National Committee, in conjunction with the Ministry of Education and the National Foundation for Educational Research, have set up an Advisory Council for Research in Visual Aids.

In order to facilitate the distribution of visual material it is necessary for many more local education authorities to establish local visual aid libraries. The setting up of a marketing agency is under consideration to enable local education authorities to do this expeditiously.

Finally, the National Committee is making arrangements whereby teachers and local education authorities can best stimulate and co-ordinate, in the localities, the various activities connected with the full development of the use of visual aids in education. These arrangements will give teachers the opportunity of analysing problems of teaching technique, of taking part in the appraisal of existing, as well as new, visual material and of contributing in many other ways to the accumulation of experience in this important field of education.

H. H. Williams

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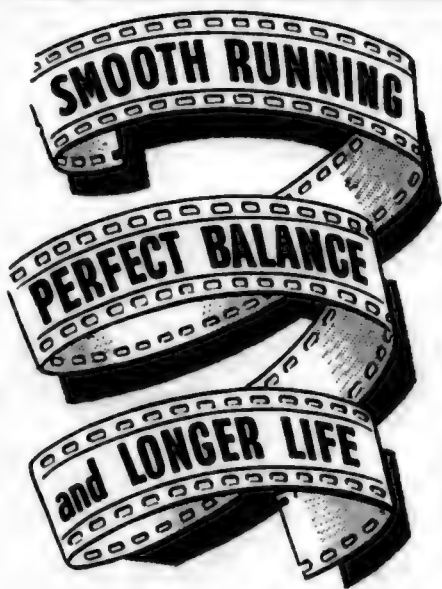
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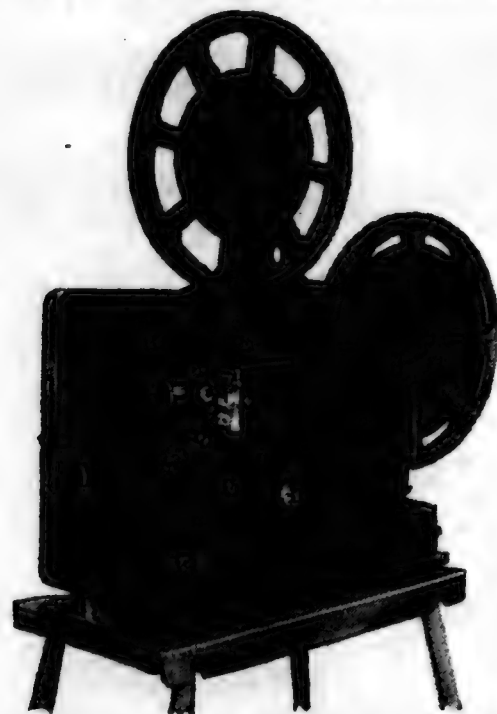


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"Wizzo" is the Verdict of "Bods" at Duxford R.A.F. Station

HARRY WHITE WITNESSES THE TAKE-OFF OF AN EXPERIMENTAL 16-mm. STATIC

THE R.A.F. term for it is, I believe, "wizzo"—although "bang on" seems to be favoured in some quarters. Anyway, both these descriptions for "a good show" cropped up continuously in conversation around Duxford Royal Air Force Station, near Cambridge, on November 3. The reason: R.A.F. Cinema Corporation opened its first specially designed and equipped 16-mm. static kinema.

This 150-seater is a big experiment on behalf of the Corporation—if it is successful, the chances are that 16-mm. statics will be opened in all R.A.F. stations. Appropriately, the new venture was given a big send-off—a gala occasion, smacking of the atmosphere surrounding a pre-war first night.

Two British National stars, Anthony Hulme and Joan Seton, performed the opening ceremony, and among the audience were high-ranking R.A.F. officers and executives from the Corporation—in addition, of course, as many "bods"—drome personnel, I was told—as the kinema could hold.

A Near "Prang"

Accent on the many advantages of 16-mm. was made by Anthony Hulme during the ceremony. "Being an ex-R.A.F. type," he told the audience, "I know the appreciation for a film show. The 16-mm. mobile boys did a fine job during the war."

Joan Seton nearly "pranged"

(crashed, whispered my interpreter) off the miniature stage when she was invited by Wing Commander H. P. Burwood, commanding officer, to cut the maroon and white (station colours) ribbon stretched across the proscenium. But she pulled out, the opening was performed, and the house lights dimmed for the inaugural programme of G.B. News, a couple of shorts and the Marx Bros.' film, "A Night in Casablanca."

New Change-Over Device

It was a faultless performance. Sound was excellent, screen bright and change-overs unnoticeable. This latter polish was achieved by a new British Thomson-Houston change-over device tried out for the first time.

After the show, I was given the run of the new static. Built over the top of a dining hall, it has many interesting features in its design and furnishings.

Auditorium measurements are 21 ft. wide by 58 ft. long by approximately 15 ft. high. I say approximately, for the floor has been built up from midway to give a rake of 2 ft. 6 in. to the rear seats.

All construction work—mainly from scrap material—was carried out voluntarily by Service people on the station under the direction of Flight-Sergeant Spooner. The wall treatment—murals of film cartoon characters in bright colours—is the work of Warrant Officer C. Lincoln. These murals have a dual purpose, decoration and acoustical treatment—they are painted on a fibre-board material.

Colour Floods

The same mural motif is extended to the proscenium, where two bold pillars of ply on wood frames border the 8-ft. screen. Tabs and curtains are recognised Air Force blackout material in blue. They can be flooded with three colour changes. Stak-a-Bye all-metal armchairs are installed in the auditorium.

In the projection room, two B.T.H. 301 machines are installed on Ardecco adjustable stands. The equipment includes non-sync., monitor and the special change-over device. Extra height for the machines is achieved with a wooden platform—to overcome the rake.

E. N. W. Ludgate, assistant designer at B.T.H., explained the workings of the change-over device to me. It is installed between the two machines, which work on one power unit. The device includes change-over switch and fader, so it is a simple matter to fade-out, switch to the next machine and fade-in, in a matter of a split second.

Voluntary Staff

Not only was the static built by voluntary labour—the R.A.F. Cinema Corporation supplying equipment and advising on construction—but it is operated by a voluntary staff. The five projectionists, LAC. C. R. Hadlow, LAC. R. Prior and A/C.s L. Mills, R. W. Hutchins and N. Wright, went through a short course at the B.T.H. works and at R.A.F. Cinema Corporation's headquarters

COMMERCIAL



Two B.T.H. 301 projectors are coupled with a new change-over device in the R.A.F. Station kinema at Duxford, Cambridge. Fader and switch-over box is housed above monitor

to learn the ins and outs of 16-mm. film handling. "We are quite confident with this equipment," they told me.

The professional touch is apparent in every direction at the Duxford Kinema—even down to the three uniformed (gym. kit) usherettes, Corporal Betty Keenby-side and A/C/W.s Doreen Tinker and Netta Robertson. Pilot Officer D. G. Maygothling is in charge of the kinema and M. J. Rearden its resident manager.

Back in the station mess, Air Commodore W. G. W. Prall, chief of the R.A.F. Cinema Corporation, and John E. Hamburgh, technical manager, were very enthusiastic over the first show. "If the show is well supported, we'll go ahead with our 16-mm. plans," said Mr. Hamburgh. And that's the gen—hang it, this jargon business is catching!

P.D.A. RETAINS HIRE RATES

A committee meeting of the Cine Section, Photographic Dealers' Association, has decided that the current hire rates of films and equipment should stand until further notice.

These rates are.—Projectors (including screen and operator): silent, home 2 gns., hall 3 gns.; sound, home 3 gns., hall 4 gns. Transport and travelling expenses extra.

Films: 16-mm., up to 400 ft. reels, silent 3s. 6d.; sound 6s.; 9.5-mm., super reels 2s.; "M" reels 1s. 6d.; sound up to 300 ft. 3s.; 8-mm., silent up to 200 ft. 2s.

The above suggestions are for one night or week-end hire. It is suggested that the Christmas period should be considered a 3-day hire.



DUAL-PURPOSE WALL MURALS

Plywood on battens is the material used for the proscenium assembly housing an 8-ft. perforated screen. Murals, depicting cartoon-film characters, serve dual purpose—decoration and acoustical treatment. Colour scheme is bright cream with blue and maroon





PROGRAMME SELECTION

Features Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
CARLTON.			
Great Awakening, The ... 81 min. (U). Oct. 2, 1941.	Alan Curtis, Ilona Massey.	Biographical costume piece, set to music and based on the tragic life of Franz Schubert.	Nothing to harm juveniles.
* I Met a Murderer ... 62 min. (A). May 22, 1947.	James Mason, Pamela Kellino.	Rural romantic melodrama with poignant murder twist.	Not for children.
* Under Your Hat ... 79 min. (U). Aug. 14, 1947.	Jack Hulbert, Cicely Courtneidge.	Musical comedy espionage burlesque—the stars become involved in a crazy spy-hunt.	Nothing to harm youngsters.
GAUMONT - BRITISH.			
Date with an Angel, A ... 72 min. (U). Aug. 26, 1937.	Gloria Jean, Donald O'Connor.	Romantic comedy with music and song describing a highbrow's conversion to swing.	Great for the family.
* Girl in a Taxi, The ... 59 min. (A). Nov. 26, 1942.	Frances Day, Henri Garat.	Gay spirited and spicy musical revolving round Paris of the 1910 era.	Not for children.
Hellzapoppin' ... 83 min. (U). Feb. 12, 1942.	Olsen and Jolsen, Martha Raye.	Crazy musical comedy with film studio background...	Excellent family fare.
Pony Post ... 60 min. (U). Jan. 23, 1941.	Johnny Mack Brown	Outdoor melodrama involving the old-time Western pony express post.	Just right for the children.
* There's is the Glory ... 82 min. (A). Aug. 22, 1946.	—	A gripping epic, retelling the unforgettable Battle of Arnhem.	Suitable for children.
Timber ... 59 min. (U). Sept. 10, 1942.	Leo Carillo, Andy Devine.	Comedy melodrama centring on a lumber camp, and how saboteurs are outwitted by three log rollers.	Good family entertainment.
KIRKHAM.			
Arizona Stagecoach ... 56 min. (U). April 3, 1947.	Ray Corrigan, Max Terhune.	Three doughty musketeers of the West outwit secret leader of hold-up men.	First-rate for youngsters.
* I Met a Murderer ... 62 min. (A). May 22, 1947.	James Mason, Pamela Kellino.	Rural romantic melodrama with poignant murder twist.	Not for children.
Texas Trouble Shooters ... 63 min. (A). April 3, 1947.	Ray Corrigan, John King.	The Range Busters prevent an unscrupulous lawyer gaining possession of a friend's ranch.	Grand fare for children.
WALLACE HEATON.			
Arizona Stagecoach ... 56 min. (U). Apr. 3, 1947.	Ray Corrigan, Max Terhune.	Three doughty musketeers of the West outwit secret leader of hold-up men.	First-rate for youngsters.
WATSONIAN.			
Arizona Stagecoach ... 56 min. (U). Apr. 3, 1947.	Ray Corrigan, Max Terhune.	Three doughty musketeers of the West outwit secret leader of hold-up men.	First-rate for youngsters.
Caught in the Act ... 60 min. (U). May 1, 1941.	Henry Armetta, Iris Meredith.	Dilemma of a builder's foreman who finds himself embroiled in a phoney protection racket.	Safe family entertainment.
Fighting Sea Monsters ... 60 min. (U). Feb. 10, 1944.	—	Adventure melodrama describing a "big game" hunt in the Caribbean Sea.	Excellent for youngsters.
Fraternality Yours ... 55 min. (U). Jan. 25, 1934.	Stan Laurel, Oliver Hardy.	Robust, domestic comedy dealing with the comedians' adventures and misadventures at a convention.	Ideal fare for the family.
Hold that Woman ... 65 min. (A). Jan. 16, 1941.	James Dunn, Frances Gifford.	Romantic melodrama with gangster trimmings in which an irresponsible debt-collector makes good.	Excellent for juveniles.
It Isn't Done ... 77 min. (U). Mar. 3, 1938.	Cecil Kellaway, Shirley-Ann Richards.	Comedy-drama—Australian inherits British peerage but leaves it to young author.	Safe for the family.
Mr. Chedworth Steps Out ... 80 min. (A). Oct. 26, 1939.	Cecil Kellaway, Jean Hatton.	Comedy drama of middle-aged clerk who gains self-confidence after mix-up with counterfeiters.	Nothing to harm children.
Power and the Glory, The ... 80 min. (A). Sept. 3, 1942.	Katrin Roselle, Eric Bush.	Strong espionage melodrama with many flying thrills, produced with the help of the Royal Australian Air Force.	Great for the youngsters.
Texas Trouble Shooters ... 63 min. (A). Apr. 3, 1947.	Ray Corrigan, John King.	The Range Busters prevent an unscrupulous lawyer gaining possession of a friend's ranch.	Grand fare for juveniles.

Shorts A firm-by-firm guide to the short entertainment travelogue and general interest films which have been added to the 16-mm. libraries during the past month

Carlton

One Charlie Chase comedy, "Fallen Arches," 20 mins., has been added to the Carlton line Service Library, Nottingham.

Gaumont-British

Short subjects added to the G.B. library are:—

"Club Magazine," Nos. 11 and 12.—One-reel children's films; and three "Secrets of Life" subjects, "Fast and Slow," two reels, "King of the Forest," two reels, and "Down Somerset Way," one reel.

Wallace Heaton

Three shorts have been added to the Wallace Heaton film library. They are:—

"Making a Farm Cart," 10 mins., silent; "Odd Hobbies," 10 mins., silent; and "Elizabethan England" 10 min., silent.

Kirkham

Eight one-reel interest shorts, "Snip-shots," Nos. 1-8, are available from the Kirkham Substandard Film Service, Warrington.

Clive Patmore

Latest featurettes and shorts offered for sale are:—

"King of Spades."—Two reels. Quaint factory in Ireland which still makes spades and shovels with primitive wooden machinery. Sale, £10.

"Secret Hiding Places."—Two reels. Moving Panels, pivoting walls, false floors, and other devices in old English houses. Sale, £10.

"Father Thames."—Two reels. The course of the river from its source to the Nore. Sale, £10.

The following two-reel comedies are listed at £7 each:—

"April Fool" and "Dynamite," featuring Lloyd Hamilton; ten Walter Forde comedies: "Walter Finds a Father"; "Walter's Paying Policy"; "Walter's Trying Frolic"; "Walter Tells the Tale"; "Walter's Winning Ways"; "Walter the Sleuth"; "Walter's Don Off"; "Walter Makes a Movie"; "Walter Wants Work"; and "Walter Wins a Wager."

Three Kenneth McLaglen dramas, at

£7 each, are: "Dick Turpin in the Snare," "Dick Turpin Outlawed," and "Dick Turpin the Imposter" (all two reels).

Wigmore

A series of British documentary films, suitable for entertainment or instructional shows, has been added to Wigmore Films' library. They are:—

"Popping Up."—17 mins. Producer, Ronald Haines. Commentary, Frank Phillips. Making cigarette papers in Belgium; baking primitive peasant bricks; and the cultivation of mushrooms.

"They're in the Band."—18 mins. Producer, Ronald Haines. Commentary, Frank Phillips. Evolution and history of drums and pianos.

"Let's Look Into It."—19 mins. Producer, Ronald Haines. Commentary, Frank Phillips. The china clay pits of Cornwall; making pencils, and how artist's colours are obtained.

"Hard Facts."—18 mins. Producer, Ronald Haines. Commentary, Frank Phillips. Quarrying of black marble in the valley of the River Meuse.

"Close Up."—17 mins. Producer and commentary, Andrew Buchanan. A collection of timepieces; rare jewellery; the art of the scrivener; decorating lampshades; a collection of old horse brasses;

and a musical item, "Dancing Fingers," "Roaming Around."—19 mins. Producer, Ronald Haines. Commentary, Frank Phillips. An insight into the processes of manufacturing chains, cigarettes, and lace.

"Glass-Blowers of England."—19 mins. Producer, Ronald Haines. Commentary, Frank Phillips. Every phase of the ancient industry, including glass-blowing and the production of stained-glass windows.

"Land of Legend."—21 mins. Producer, Ronald Haines. Commentary, Frank Phillips. A tour of Cornwall, recalling early industries.

"In Holiday Mood."—17 mins. Producer, Paul Barralet. Commentary, Michael Brooke. Explaining some of the beauty spots of East Anglia.

Watsonian

Shorts added to the Watsonian Film Service library are:—

"Atlantic Queen."—20 mins. An ocean trip aboard the "Queen Mary."

"Four-Legged Lightning."—20 mins. A study of the training and racing of greyhounds.

"Another Day."—20 mins. London, the hub of the world.

"Flying Cinders."—10 mins. All the excitement of modern speedway racing.

"Speeding Skates."—10 mins. Ice hockey—the fastest game on earth.

"Let's Wander."—20 mins. The life and countryside of Wendover district.

"Georgian Background."—Kodachrome. One reel. The background against which people of the eighteenth century lived in England.

"The Cowboy."—20 mins. Young David goes to the Wild and Woolly West.

"War Worker Magazine."—10 mins. Clearing the bomb sites of London. Pottery making, etc.

"The Strong and the Weak."—10 mins. Magazine with popular appeal.

"Goofy Gus Rides Again."—250-ft. one-reel cartoon.

NEW CATALOGUES: B.I.F. ISSUES NEW LIST

New film and equipment catalogues being published by libraries and manufacturers show a distinct trend towards attractive publicity.

BRITISH INSTRUCTIONAL FILMS has issued a companion to its education catalogue in the form of a 42-page brochure covering entertainment films. Printed on a good quality imitation art paper, it carries full-page portraits of stars alternating with film lists. Each page is bordered with blue.

There are 100 feature titles and a wide variety of shorts.

JOHN KING FILMS has issued an illustrated brochure depicting the firm's many activities, as a companion to the recently published film catalogue.

After an introduction by John King, the brochure details the different departments—sales, hire, repairs and maintenance, libraries, disc recording, production, mobile shows, and equipment.

An easy-to-follow letter-code system is introduced to publicise hire and production rates. Home movie users should be interested in the low hire rates for projectors.

SOCIETIES

**Planet Revives Pre-war Annual Event:
Norwich Holds Two-Gauge Guest Night**

PLANET FILM SOCIETY'S annual exhibition of 16-mm. films is to be revived after an interval of eight years. Before the war this show ranked as one of North London's most popular public events.

This, the sixth annual exhibition, is to be held at Hazlewood Lane School, Palmers Green, N.13, on Saturday, November 22, at 7.45 p.m. The programme will include a selection of the best films made by members since the last public show in 1939.

Full list of titles to be screened is: "Let's Begin Again" and "Death in a Tube," made by members of the Planet Production Section; "Elizabethan England" and "Making a Farm Cart," two Gateway educational subjects, and individual members' productions.

Tickets, price 2s. and 3s. each, are available from Mrs. R. J. Cosford, 25, Curthwaite Gardens, Enfield.

Norwich: Club's First Comedy Previewed

The Norwich Sub-Standard Filmmaking Club held a guest-night show in its club room early this month when 9.5-mm. and 16-mm. silent,

sound and colour films were presented.

Sixty guests attended the performance, a highlight of which was a documentary film of the town of King's Lynn, in colour, photographed by Mr. Scott.

"A Trip to Devon," filmed by Member Titmarsh, while on holiday, aroused special interest. It was followed by the first comedy made and filmed by members of the club "Catch as Catch Can."

K. Smith, deputising for the secretary, H. J. Marriott, introduced the programme.

Scotland: Educational Groups' New Season

New season activities of the Scottish Educational Film Association are in full swing.

The Dumbartonshire branch held its first meeting on October 9, when two film-strip projectors were shown and a demonstration of film-strips given by a representative of Common Ground. Latest teaching films were shown.

Glasgow branch, one of the largest and most central, staged a demonstration of a class taking geography lessons by the use of films. Mr. Hossack, of Portobello, who staged the experiment, led

discussion on the use of films in the classroom.

Stirlingshire held a meeting at which James Yorston, president of the branch, spoke on "The Child and the Cinema."

The Renfrewshire branch opened its year's work with a visit from James A. Barr, secretary of the Scottish Educational Film Association, who spoke on the work of that body. New films were shown, including "Latitude and Longitude."

Birmingham: Film Week-end is Planned

The Birmingham Film Society will renew its activities in the near future by holding a film week-end in conjunction with the Extra-Mural Department of the University of Birmingham. Before Christmas, the Society will hold a series of eight lectures, and is endeavouring to organise more film shows than were possible last year.

The committee, however, is experiencing difficulty in finding a suitable hall, but hopes that negotiations now proceeding will result in a venue being available in the immediate future.

Dudley: How to Get Over a Ban

Members of the public who wish to see 16-mm. film shows screened at Dudley's Arts Club are to be enrolled as members of the club at a fee of 2s. 6d. and charged 1s. admission for each performance.

These suggestions have been put to the club committee by Dudley Corporation to overcome a ruling from a number of film distributors that 16-mm. films cannot be supplied if the general public is admitted to club shows.

Woodford: Annual Dinner Decided

The annual dinner and dance of the Wanstead and Woodford Cine Club will be held at the Roebuck Hotel, Buckhurst Hill, Essex, on Friday, December 12.

The club has a full and varied programme lined-up for the new season. Activities will include more screenings of M-G-M and G.B. library 16-mm. films; the 1947 Film Competition and the presentation of the Production Unit's first subject.

A Cine-Bazaar—at which members had an opportunity of disposing of unwanted stores and buying gear they needed—proved to be one of the most successful events of the last quarter.

Edinburgh: Three Co-op. Colour Films

St. Cuthbert's Co-operative Society in Edinburgh has added three more colour films, made by its Education Committee, to its library. Two are documentaries, one on Co-operators' Days, 1947, and the other on the Edinburgh International Music Festival. The third is a report on "Your Dividend."

CULTURAL



Peter Bezencenet (right), directs a scene for the Royal Naval Benevolent Trust film, *FAG END*, on the flight deck of H.M.S. "Illustrious." At the camera is Douglas Ransom with assistant Gordon McGill

TAURUS OPENS BRANCH IN NIGERIA NEXT YEAR

TO come with a big production programme to be carried out in West Africa during 1948-49, Taurus Film Productions is opening a branch office in Nigeria early in the New Year. It will be the first film company to settle in that country. Plans are being discussed for accommodation and staff.

Richard Raynor, production manager for Taurus, is making final arrangements for the unit's shooting schedule.

Meanwhile, Peter Bezencenet, Taurus's editor, is putting the finishing touches to a two-reeler, "Fag End," for the Royal Naval Benevolent Trust which he directed. This is to have a non-theatrical 16-mm. presentation on H.M. ships and shore establishments, and shows the work of the Trust in relieving distress amongst serving and ex-serving Navy men.

During location work at Portsmouth, permission was obtained to film on board H.M.S. *Illustrious* while at sea. The unit spent three days with her, and Bezencenet, himself an ex-pilot, took a camera up for aerial shots.

Also in the Taurus cutting room is the Moore-British production, "Another World," scheduled for early editing. This will be an unusual documentary with a Cornish setting, telling the story of the St. Ives colony of artists.

Meanwhile, John Page and Joan Duff are completing their West African tour, and are expecting to be back in England by Christmas. The Acera surf boats have been beautifully photographed by John Page for the Shell Cinemagazine—further magazine and news items are to be covered before their present programme is fulfilled.

The Industry's Organisations (6)

FEDERATION OF DOCUMENTARY FILM UNITS



SINCLAIR ROAD

try had increased enormously during the war, and it was felt that a body should be created which would be fully representative of documentary in its widest possible sense.

F.D.F.U. (which represents Basic, Data, Films of Fact, Halas, Bachelor, Merlin, Realist, Seven-League, and World Wide units) has several functions, of which the main ones are:—

1. To keep a liaison with, and make representations to, the Central Office of Information, for which its members do a large proportion of work.

2. To develop other sources of sponsorship, by maintaining an information service, arranging lectures, etc. Industry,

local government and universities are among the fields in which the Federation has been operating. In this way, it was instrumental in helping to found the Cambridge University Educational Film Council. It publishes its own "Bulletin," which deals with films on a different subject in each issue.

3. To develop distribution both in the non-theatrical field and also in the cinemas. Joint proposals for the new Films Act were submitted to the Board of Trade. The new tax on foreign films has raised the question of how documentary can contribute towards helping the situation in the cinemas.

Other activities include regular shows for technicians of famous documentaries and features, followed by discussion; acting temporarily on behalf of the new World Union of Documentary, and helping U.N.E.S.C.O. in organising the international exchange of information. It is represented on the Ministry of Education's production committee, on the Joint Apprenticeship Council, and other bodies. Sinclair Road, F.D.F.U.'s secretary, is also a member of the editorial board of Documentary News Letter.



SCHOOL FILM AND FILM STRIPS

The latest educational, instructional, documentary and general interest films and film strips, suitable for all fields of non-theatrical distribution, are listed in this feature as they are made available from renting companies and libraries. Where possible, reviews are included

Films

British Instructional

Here is the balance of British Instructional Films' first group of educational releases. The first part of the list was published in last month's issue.

"Yaks."—Age group, 5-9; 3 min., silent. General study of the animal.
 "Sea Lions."—Age group, 5-9; 3 min., silent. Californian sea lions in action.
 "Husky Dogs."—Age group, 5-9; 3 min., silent. Characteristics of the husky.

CIVICS.

"Books."—Age group, 12-15; 7 min., silent. Process of book reproduction.
 "They Bring You Fish."—Age group, 9-12; 10 min., silent. Line fishing from Newlyn.
 "Newspaper Story."—Age group, 12-15; 11 min., silent; how a news item gets into print.
 "The Mint."—Age group, 11-14; 9 min., silent. How coins are made at the Mint.
 "Postcard to Devon."—Age group, 11-14; 10 min., silent. How a postcard is delivered in Devon from London.
 "Lithography."—Age group, 11-15; 8 min., silent. Old and new processes of litho-printing.
 "The Fireman."—Age group, 9-12; 11 min., silent. A day in the life of a fireman.
 "The Engine Driver."—Age group, 9-12; 9 min., silent; a day in the life of an engine driver.
 "The Postman."—Age group, 9-12; 10 min., silent. What a postman's day brings.
 "Lacemaking."—Age group, 11-15; 8 min., silent; designing and making lace articles.

ENGLISH.

"What Happens Next?"—Age group, 9-13. Five 3-min. shorts asking children to write the finale to pictorial episodes.
 "Find a Word."—Age group, 9-13. Six 3-min. flashes to stimulate vocabulary building.

CRAFTS.

"School Puppets."—Age group, 7-12; 6 min., silent. Schoolchildren making and operating glove puppets.

HISTORY.

"Summing Up."—Age group, 14 plus; 10 min., sound. Four issues of the quarterly chronicle of current events.

Boulton-Hawker Films

Educational subjects available for hire or outright sale from Boulton-Hawker Films, Hadleigh, Suffolk, are:—

"Indian State-Jaipur."—A B.H.F. production. Colour; 7 min. The city of Jaipur, buildings and life. Sale, colour £8 8s. 6d.; mono., £3 9s.
 "Indian River."—A B.H.F. production. Mono.; 9 min. The course of a Northern Indian river from Himalayas to the sea. Sale, £4 8s.
 "Temples, Mosques and Pagodas."—A B.H.F. production. Mono.; 10 min. Approximate distribution of religions in India and Burma. Sale, £4 19s. 6d.
 "Life in Hunza."—Edited by a committee of the British Film Institute. Mono.; 10 min. Native life in the remote Hunza region of Northern Kashmir. Sale, £4 14s.

"Crafts of Hunza."—Edited by a committee of the British Film Institute. Mono.; 12 min. The principal crafts to be found in the Hunza valley. Sale, £5 12s. 6d.

"Rice Cultivation."—Edited by a committee of the British Film Institute. Mono.; 4 min. Labour involved in the production of rice. Sale, £2 1s. 6d.

"Alpine Dairy Herds."—Produced by B.H.F. in collaboration with Allied Factual Film Artists. Mono.; 11 min. Dairy herds in Switzerland during the seasons. Sale, £5 6s. 6d.

"Alpine Woodsmen."—Produced by B.H.F. in collaboration with Allied Factual Film Artists. Mono.; 10 min. Winter time in the Alpine forests. Sale, £4 17s. 6d.

These subjects may be hired on the following rates: mono, first day 3s. 6d. per reel, each subsequent day 1s. 6d.; colour, first day 5s. 6d. per reel, each subsequent day 2s. 6d.

FILMS FOR FREE LOAN.

The following films are offered for free loan, with a charge of 1s. for postage:—
 "Modern Cartage."—16 min.; colour. Building farm trailers, and the implements at work.
 "Essex Show, 1947."—16 min.; colour. A record of the famous event.

The following B.F.I. classroom subjects are also available on free loan:—
 "Dairying in the Cotswolds," 11 min.; "Milking," 7 min.; "A June Day on a Cotswold Farm," 5 min.; "Farm Animals," 5 min.; and "Cocoa from the Gold Coast," 11 min.

Kirkham

New educational subjects available from the Kirkham library are:—

HISTORY.

Silent: "The House in Which You Live," one reel, colour or monochrome; "Georgian Background," one reel, colour or monochrome; "Elizabethan England," one reel, colour or monochrome; "The Gothic Arch," 1 reel, monochrome; "Safety First," one reel, monochrome.
 Teaching notes are available for each film.

Topical Films

The first eleven subjects in a series of seventeen films, making up a complete course in basic woodwork, are being offered for sale by Topical Films, Cricklewood, N.W.2. Each subject is priced at £8 8s. Individual titles are:—

"Saws,"—13 mins. The correct stance for sawing, followed by a description of different types.

"Care of Saws,"—10 mins. Making saws, reconditioning the tools, and hints on general care.

"Chisels,"—12 mins. How to use a chisel, and demonstrations of different uses.

"Planes,"—11 mins. Correct bench lay-out and positioning for planing. Review of different types.

"Boring Tools,"—12 mins. A description of the different boring tools and how to use them.

"Edge Jointing,"—12 mins. Methods of joining boards, with particular emphasis on the tongue and groove.

"Preparing the Wood,"—11 mins. Rough sketching and dimensional drawings, cutting lists and planing.

"Setting Out,"—11 mins. Tools required for a stool, and method of cutting out the legs.

"Framed Constructions,"—11 mins. Examples of joints for making up a framed construction.

"Mortice-and-Tenon Joint,"—13 mins.

Close-up study of the making of this type of joint.

"Carcase Construction,"—12 mins. Joining boards at the corners.

Central Film Library

Latest additions to the Central Film Library are: "Children Growing Up with Other People,"—23 mins. Sponsor: Central Office of Information for Ministry of Education. Production unit: Realist. A companion film to "Children Learning by Experience," this shows the stages of children's progress towards that balance between individualism and cooperativeness.

"Report on Coal,"—10 mins. Sponsor: Central Office of Information for Economic Information Committee. Production unit: Crown. An account of the work done through the medium of the National Coal Board, from the beginning of January to the end of August, 1947.

"English Criminal Justice,"—22 mins. Sponsor: British Council. Production unit: Greenpark. The principles and practice of English criminal law, including scenes of a murder trial at the Old Bailey.

Dawn Trust

Three new missionary films and two Bible-story films are being distributed by Dawn Trust. They were made by Cathedral Films of America. The missionary films are:—

"Thy Will Be Done," depicts a cholera epidemic in China.

"We, Too, Receive," tells a true story of a pilot who crashed on the Pacific Islands, and was looked after by the native Christians.

"Go Forth," stresses no particular missionary society, and concerns a demobbed doctor who forsakes a partnership to help conditions in other lands.

The two Bible-story films are:—
 "Unfaithful Servant," concerning an unscrupulous courtier of the king, who, although forgiven his debts, fails to forgive others.
 "Jairus' Daughter," tells the whole incident within 27 minutes.

Strips

Gaumont-British

"Latitude and Longitude."—Based on the G.B.I. film which won the award of the International Festival, Brussels, for the best teaching film. Black and white, 15s.; colour, 25s.; 21 frames.

"Longitude and Time."—The meaning of local mean time is explained. Black and white, 15s.; 25 frames.

"The Story of the Ship."—A carefully arranged selection of models from the Science Museum and Royal Maritime Museum. Black and white, with captions, 15s.; 23 frames.

"The Development of the Ship" (3 strips).—1: Ancient and Medieval; 2: 1485-1815; 3: Nineteenth and Twentieth Century. A series designed as a background to history, showing how and why the ship changed. Black and white, 15s. each. Part 1, 23 frames; Part 2, 26 frames; Part 3, 29 frames.

"Medieval Building Series."—1: The Castle. Building in the Middle Ages in England: the Norman castle. Black and white, 15s.; 30 frames.

"Changes in the Franchise Since 1831."

—Summarises the main developments in our system of electing representatives in Parliament during the last century and a half. Black and white, 15s.; 30 frames.

"Elementary Principles of the Cathode-Ray Oscilloscope."—An introduction to the instrument for students with little or no physics background. Black and white, 15s.; 31 frames.

"Twopenny - halfpenny Journey" (G.P.O.).—An introduction to the work of the Post Office. Black and white, 15s.; 29 frames.

"Sea Urchin."—Close-up study. Black and white, 15s. 28 frames.

"Hydra."—External features and structure, from actual and diagrammatic longitudinal sections. Black and white, 15s.; 27 frames.

British Instructional

First group of film strips available from the British Instructional Film Library consists of:—

"Water Supply."—Age group, 12-15. In five parts: Common Uses; Old and Bad; Water for a Modern City; Catching and Cleaning; Transportation.

"How a Book is Made."—Age group, 9-12. Ten pictures on how a book is made.

"An Introduction to Geometry."—Age group, 9-12. Ten pictures on the approach to geometry study.

"The Story of Writing."—Age group, 9-11. Seventeen pictures giving a history of writing.

"Map Quiz."—Age group, 11-15. Eight strips of outline maps for recognition.

"Suez Canal."—Age group, 11-15. Twenty-one pictures of the canal and its importance.

Dawn Trust

The Rev. C. H. D. Cullingford, Headmaster of Monmouth School, reviews new scripture-teaching film strips put out by Dawn Trust:—

The Dawn Trust series of film strips has recently been used here in both junior and senior schools.

A set of five (JKF 9-13) describes the life of St. Paul. The method is to use a map of the Mediterranean, marking on each frame the progress of St. Paul, with a scene illustrating the caption as an inset, and to end each strip with a "Quiz." Minor criticisms are: There is an occasional misprint or Americanism in the captions; the scenes inset are rather small. This series is most suitable for boys at the School or Higher Certificate stage.

The set of eight strips of Bible stories (JKF 1-8) consists of stills taken from the Cathedral Film series. The strips have been fully appreciated by the sixth formers, but pay the greatest dividends with junior forms. The first three— "Child of Bethlehem," "Three Wise Men" and "Boyhood of Jesus"—describe graphically and reverently the early life of our Lord. The next three— "Prodigal Son," "Zacchaeus," and "A Certain Nobleman"—are excellent reconstructions of parables and incidents. The remaining two films are not recommended, JKF 7 and 8, "Good Samaritan" and "A Woman to Remember." Too free an addition of extraneous details unconnected with the Bible stories has been made. The ineffectiveness of these two in no way detracts from the rest of the series.

Three strips give the salient features of the film "From Manger," "Miracles" (DFS 1-3), "First Christmas to Calvary," Teaching, "Palm Sunday to Calvary." The most immature technique of this old silent film is well compensated by the fuller and richer stage settings used.

INDUSTRIAL



Shell Film Unit's preview theatre is used occasionally for studio work. Taking this shot for "THRUST," one of the films in the series "How an Aeroplane Flies," is asst. cameraman R. Wegoda, cameraman Sidney Beadle, asst. cameraman Eric Chamberlain, and director Lionel Cole

THESE FILMS CAN INCREASE OUR PRODUCTION DRIVE

Says George H. Sewell,
Crown Film Unit

A PROGRAMME of films demonstrating a social policy which, if followed with equal imagination and intelligence by other corporations and companies, could have a powerful effect on the country's production drive and on the relations between workers and administrators, was presented to industrialists recently by the Billingham Division of Imperial Chemical Industries.

Six films were shown—selections from a series of 14 which have been produced, one per month since April last year. They are the work of the Billingham Film Unit, under the direction of Sydney Boyle, F.R.P.S., which is to continue to produce films at that rate.

The films were shot on Kodak 16-mm. Super X reversal film, the commentaries of the films demonstrated were spoken by Frank Phillips and John Snagge, and the sound recording was by United Motion Pictures. Editing was done at Billingham. The average playing time is 12 minutes.

Sir R. McGowan, chairman of I.C.I., introduced the programme to the audience and said that particularly in these times of economic crisis the need for a closer association between management and workers was paramount, and it was the declared policy of I.C.I. to do all that was possible to secure this. The motion picture had been chosen as one of the most important instruments to put over that policy.

an interest subject of the old-time methods.

Other Shell films on the way include a short on the air show in Radlett given recently by the Society of British Aircraft Manufacturers; "The Dance Language of India," in co-operation with Ram Gopal and his group of dancers; and a series on insect life-cycles, which is being handled by Photomicrography.

Unlike the majority of film units operated by large industrial concerns the film unit of the Shell Petroleum Company has been built up as an entirely separate organisation—not an offshoot of the publicity department. Although it is controlled by the publicity department it has its own wing of offices in Shell-Mex House. These include cutting rooms and a theatre, which is sometimes used as a theatre.

Thirteen Years Old

Formed in 1934 as a result of a report by John Grierson, the Shell Film Unit has produced a steady stream of pictures dealing directly and indirectly with petroleum and its by-products. Its policy is directed by Alexander Wolcough, Shell's publicity manager.

During the war years it was placed at the disposal of the Government, and made many well-known films for the Central Office of Information, including the much-praised "Personnel Selection in the British Army" films.

Film Centre acts as Shell's production consultants, providing Geoffrey Bell as producer. He and production manager Charles Sylvester are responsible for the heavy schedule of films now shooting and in preparation.

In addition to the films being made in this country, Shell companies abroad are developing film

Shell Film Unit Tackles an Ambitious Schedule

SPECIAL DIRECTION AT OVERSEAS AUDIENCES

FOLLOWING the completion of a series of films on "How an Aeroplane Flies," Shell Film Unit is forging ahead with an ambitious production programme covering a wide variety of subjects. It is concentrating on two films dealing with refinery process and one devoted to research and recent developments in lubricants.

Another lined-up for shooting is to be designed as a record of ancient machinery used in Cornwall. This film deals with the Cornish Beam Engine, an old type of pumping machine developed from that invented by James Watt. As this is being superseded with modern equipment the Shell Unit has decided to make

production for themselves. In Hollywood, George Pal has made a series of his popular puppet films which follows the processes of petroleum from exploration to the consumer. The first, "Prospecting for Petroleum," will be in the Shell libraries shortly.

In Holland a colour animated film on the origin/genesis of oil will be completed early next year. This is a start, and Shell hopes that companies in other countries will follow suit.

Distribution of Shell films, which is in charge of Colin Phillips, presents many problems. Ninety per cent. of all screenings are to overseas audiences, through the company's agencies, which means that every film—unless required for a specialised purpose in the United Kingdom—has to be made with an international outlook.

Ten Dubbings

The films are dubbed into as many as 10 languages, including Norwegian, Swedish, Danish, Latin-American, Spanish, Brazilian and Arabic. This limits considerably the use of synchronised dialogue, though new techniques are being worked out to vary the usual picture-plus-commentary type of film. Shell uses a great deal of animation, and this also has to avoid the use of wording or symbols whose reshooting for foreign versions would be troublesome and difficult.

Audiences consist largely of schools, and different adult societies for whom shows are organised by Shell agencies. This type of circulation is larger than its counterpart in the United Kingdom, for in less-populated lands such as Australia, where there are fewer diversions, the film show plays a large part in social life.

Distribution in this country is through the Petroleum Films Bureau, which runs a library for various oil companies, including Shell. There is also a library in Shell-Mex House.

Film Shows Help Airborne Fund

By special arrangement with G.B. Equipments, the management of Clifton Country Cinemas is screening "Theirs is the Glory," the story of Arnhem, in all towns and villages covered by the company's 16-mm. mobile units.

The trustees of the Clifton Cinemas Benevolent Fund have agreed to contribute to the Airborne Forces Security Fund a sum equal to one-half of the net takings after providing for the cost of the film.

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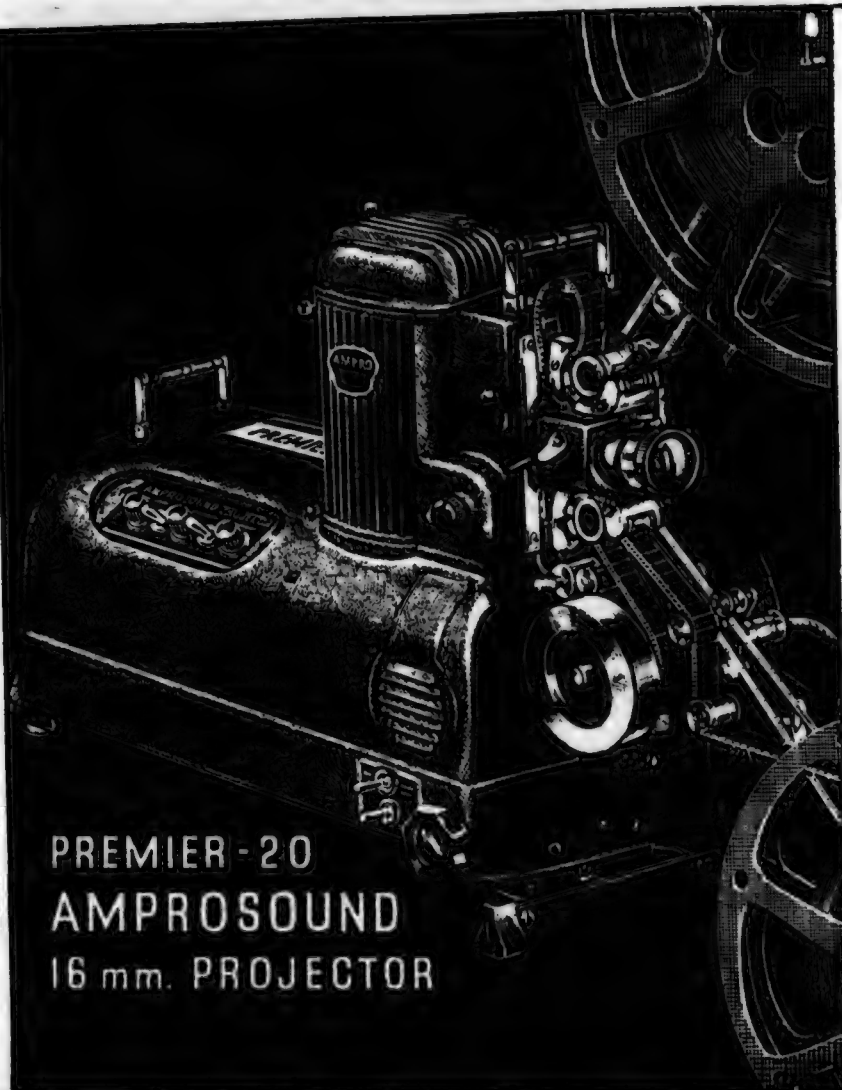
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Thomas Hodge's AMERICAN REEL

THE Chicago Film Council is running a seven-week series of Saturday afternoon shows as a "Films of the World" festival. Seven panels of judges review the documentary, informational and advertising films submitted and decide winning entries. The festival has attracted nation-wide attention, and several other big cities intend to promote similar affairs.

Movies Train Athletes

A series of ten new films designed to help train high-school and college athletes in track and field sports has been produced by United World Films. Productions are particularly timely in view of the proximity of the 1948 Olympic Games. More than 40 ranking amateur athletes, all of Olympic calibre, participated in the making of the films.

Virginian Crop

Eight out of every ten school children in the State of Virginia live in districts which have their own film libraries. The State owns 2,500 film projectors, 1,600 film-strip projectors and 10,000 educational films.

For the first time all school buildings in Tacoma, Washington (population of 109,000), are now equipped with 16-mm. sound projectors, as well as film-strip equipment.

Protestants Pool Efforts

"Beyond Our Own" is the title of the first film to be produced by the Protestant Film Commission, according to Paul F. Heard, the Commission's executive secretary. The film was sponsored and financed by 13 major Protestant denominations in the United States and is keyed to the 1947-48 study theme, "World Evangelism."

Package Programmes

Youth Films, Hollywood, has released a 90-minute package programme in 16-mm. consisting of "entertaining and inspirational" pictures for use as a Saturday matinee show for children. Fifteen such shows are available and 27 more planned.

Shorts from the States

In sub-standard film circles conversation turns on . . . the Hollywood firm offering a 15-minute film on bust development—sound or silent, 16-mm. or 8-mm. . . "Films in Business and Industry," a book published by McGraw-Hill Book Co., New York, on how to use training and educational movies and film-strips . . . the half a million people who have seen "This is New York," a film about New York City, during its first seven months of release . . . the report by *Library Journal*, profession publication for libraries, that 14 per cent. of U.S. public libraries distribute films and 33 per cent. have plans in this direction . . . Jubilee Films' release of Edison's 1903 epic, "The Great Train Robbery," on 16-mm., complete with sound.

HERE are the first two prize-winning entries in SUB-STANDARD FILM'S "Bright Ideas" competition—£1 ls. goes to Reader E. J. Neale and 5s. to Reader H. P. Dunn. Space limitations prevent our publishing more entries in this issue, but all "Bright Ideas" submitted will be considered along with new entrants for the December competition.

Send your "Bright Ideas" for projection, production, presentation or distribution to:—The Editor, SUB-STANDARD FILM, 93, Long Acre, London, W.C.2, in time for next month's competition—closing date November 30.

* * *

Try a Pilot Lamp in the Blimp for Lacing Up

ON many occasions when staging mobile shows without a projection box I have found difficulty in threading the film on to the take-up spool, due to the lack of illumination outside the blimp case. Valuable seconds are often wasted in endeavouring to find the slit in the core of the spool. If working alone there is no one to hold a torch and it is most undesirable to switch on the house lighting at the end of each reel if only one projector is being used. I find a pilot light on the outside of the blimp case, pin-pointed on to the centre of the take-up spool, solves the problem.

A point about presentation. It is often impossible to carry portable stage lighting and fittings on mobile work. To obtain the effect of flooding I use various coloured sheets of gelatine for the credit titles. My apparatus consists of the two outside plates of an old 17.5-mm. spool, between which I have placed the coloured gelatine. This is mounted on a spindle pedestal and heavy stand which is then placed in front of the second projector.

Incidentally, wouldn't it be preferable to supply square film cans instead of round ones, or make the round cans with slight obtuse-angle sides to facilitate the removal of film?

When using only one projector without a projection box I suggest that the film library insert from

the number three in the leader to the picture opaque, white film in order that the operator can see when to switch on projection lamp and sound. Also it would be preferable if the library would state if there is a cast at the end of the film.

E. J. NEALE.
366, Heath Road South,
Northfield,
Birmingham 31.

Use This Glass for Fade-Ins

I AM the originator and inventor of a "fading" glass suitable for all 16-mm. or 9.5-mm. cameras. It is a glass—aerograph sprayed with black, covered with another clear glass—for making simple fades in and out, especially on reversal film.

To make a simple fade-in, hold the glass in front of camera lens—about 1 in. away, with the densest part of the glass covering lens. Start the camera and slowly pass glass across the lens until the clear part has passed. To fade out, reverse the process.

The fading glass is invaluable for title work, and if desired, a simple rack can be constructed in front of the camera rest.

Clar Innis. H. P. DUNN.
113, Holly Road,
Northampton.

GLASGOW'S "TAILOR-MADE" SERIES IN EDITING STAGES



A Campbell Harper unit at work on *TRANSPORT*, one of the subjects in the series of twelve special films sponsored by Glasgow Corporation on "How Our City is Governed"

EARLY 1948 has been set for the simultaneous release of 20 to 30 copies of 12 special 16-mm. films sponsored by Glasgow Corporation to cover the subject, "How Our City is Governed." The two producing companies, Thames and Clyde and Campbell Harper, have reached the final editing stages in the series.

When the city's education authority decided on the production of the films for use in secondary schools and youth clubs the project was placed with the Schools Museum Service because of its existing active share in visual educational work. Samuel Thompson, Museum Education Officer, and civics assistant, W. G. Beaton, co-operated throughout the production stages to make these films "tailor-made" to the needs of Glasgow.

The series covers the following subjects: Government, Streets—Paving, Lighting, Cleansing and Markets, Transport, Housing, Water Supply, Police, Parks and Recreation, Public Health, and Museums and Libraries.



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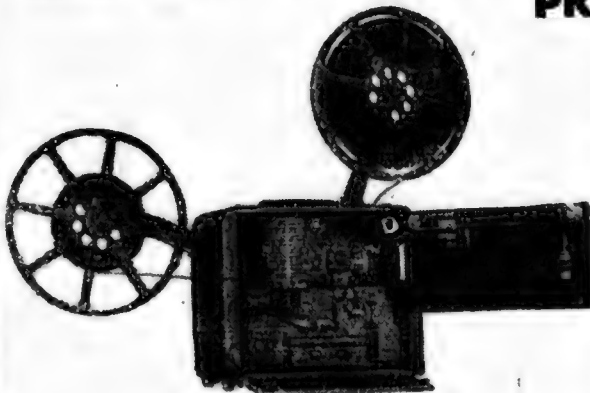
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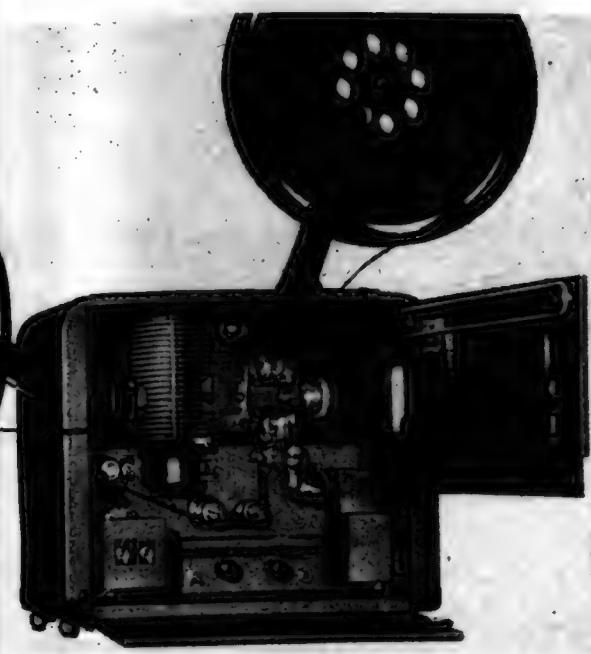
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A GUIDE TO THE LATEST EQUIPMENT



Spares and servicing outfit are housed in the swing-open side of the new Bell and Howell-Gaumont projector. A pilot light is fitted to facilitate lacing up in the dark

New Bell and Howell-Gaumont Projector Embodies Anglo-American Designs

DETAILS are released this month of the new Bell and Howell-Gaumont 16-mm. sound projector. Designated Model 601, it embodies many outstanding features from the Bell and Howell factories in America and Gaumont-British designers in this country.

Tests of this machine are being conducted by SUB-STANDARD FILM's technical experts. In the meantime, here are some of the features of the 601. The projector case measures 16½ in. by 9 in. by 15 in., and the speaker case 17 in. by 10½ in. by 18½ in. As the machine has a built-in amplifier these two cases house the entire outfit. Standard equipment includes 1,600-ft. spools—although 2,000-ft. reels may be used—and a 750-watt lamp, which may be replaced by a 1,000-watt illuminant as an improved cooling system has been devised.

Foolproof lacing-up is ensured with "safe-lock" sprockets. These are illuminated with a pilot light for working in the dark. All operating controls are housed on a panel in the side of the machine. Tilt is secured with a single knob which locks automatically.

A new patented oscillatory stabiliser is employed to ensure unvarying film speed in the sound mechanism. The optical slit is set permanently at the correct aperture for black-and-white or colour stock.

SOUND SERVICES MARKETS A NON-STOP FILM CABINET

THE Brook projector—a non-stop film unit—has been launched on the market by Sound Services, Merton Park, S.W.19, an associate of Film Producers' Guild. There are two versions of the sound film cabinet—one giving

straightforward continuous shows, the other embodying a fitting with an automatic cut-out, which is brought into operation for pre-determined lengths of run.

Both cabinets are available for hire only. Rates are £35 per week for short periods, ranging to £15 per week for long contracts. These figures include maintenance.

The cabinets, it is claimed, are ideal for advertising, instructional or educational purposes.

The mechanism can give continuous performances of a film or films up to 1,600 ft. in length. Victor Animatograph 16-mm. projectors are used with a special non-stop take-off device and a series of three mirrors.

Operation is by push-button control. The wood cabinets may be dismantled into three sections for moving.



Screen of the Brook projector marketed by Sound Services is 5 ft. from the ground—sufficient height to ensure good vision over the heads of standing audiences

A Handy Densitometer —for £12

A NEW densitometer, of particular value to sub-standard workers is being placed on the market by Ilford. There are two models—the all-mains type, priced at £14, and the battery model, at £12.

Simple to operate, the densitometer consists of two small lamps fed from a step-down transformer. Above the lamps is a piece of green cellulose—with an aperture for each of the lamps—and a piece of frosted glass.

A circular step-wedge is mounted on a rotatable flange, which, by means of a cam and rod, operates a switch for the illuminants.



Dial at the rear of the eyepiece on the Ilford densitometer combines light switch with graded measuring gauge. The eyepiece brings two lamps into focus

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SENSITOMETRY HAS THE LAST WORD

R. H. Cricks Puts Two New 16-mm. Negatives Through Their Paces and Uses the Sensitometric Test to Check on the Laboratory

AFTER the accepted practical tests I conducted with the two new Ilford 16-mm. stocks, Pan F. and H.P.3—described last month—I concentrated on a more scientific method of analysing results, a method which enables the cameraman to verify the work of the laboratory. This method is the application of sensitometry to 16-mm. filming.

Sensitometry, as most professionals are aware, is the study of the reaction of sensitive materials to light, and to processing. The basis of it is the H. and D. curve, examples of which are shown in the first diagram. The curve is named after the pioneer photographic workers, Hurter and Driffield.

Definitions of Terms

Before going into details with this curve, here are definitions of a few terms involved: *Transmission* is the ratio between the amount of light falling on an area of the photographic image and the amount that is transmitted by it. *Opacity* is the reverse ratio, and *density* is the logarithm of the opacity. It is important to remember that density is a logarithmic term, for in the H. and D. curve we match it with the logarithm of the exposure, the latter reckoned as the product of light intensity (in metre-candle-seconds) and time.

The professional laboratory uses for the production of this curve an instrument known as a sensitometer, which produces upon a strip of film a series of exposures, the values of which are accurately known. After development, the resultant densities are read upon a densitometer, and are plotted to produce a curve of the form shown.

The average sub-standard worker will not wish to spend hundreds of pounds on a sensitometer. Therefore, I made use of a simpler device, known as a step-wedge:

The H. and D. curve is always of the general form shown in the first diagram. It consists of a *toe*, which, theoretically, is the region of under-exposure, although it is customarily employed without any serious loss of quality; the straight-line portion, which is the region of correct exposure; and, if the curve is continued far enough, the *shoulder*, which is the region of over-exposure.

The most important feature of this curve is the slope of the straight-line portion. Consideration of its derivation will show that the steeper the curve the more contrasty will be the image. The steepness is known as *gamma* (the third letter of the Greek alphabet) and is defined mathematically as the tangent of the angle which the straight-line portion of the curve makes with the base line, or graphically as *A* of the first diagram divided by *B*.

The Prime Difference

It will be seen from the curve of the first illustration that *gamma* is the prime difference between negative and positive curves. The soft negative emulsion is always developed to a fairly low *gamma*, of .5 to .8, while to compensate for the resultant lack of contrast, the positive must be developed to a high *gamma*, of over 2. Theoretically, the *product gamma*—the result of multiplying together the negative and positive *gammas*—should be unity, but in practice a rather higher figure is preferred.

Now for the practical application of sensitometry. Here let me emphasise that the use of sensitometry will not only show up defects in laboratory work—it will show up errors of exposure. It is a method of seeking the truth, not an alibi for either cameraman or lab.

From Ilford I borrowed a neutral density step-wedge and a densitometer. The former consists of a series of sections of film, of carefully controlled and gradually increasing density, sandwiched between two pieces of glass. The latter is an instrument newly introduced by Ilford—it is described fully on page 19.

Producing a Curve

To produce an H. and D. curve, therefore, we take a piece of developed film upon which a step-wedge has been printed by the sensitometer, read off the densities, and plot the curve to the known values of exposure of the respective steps.

But this cannot be done in our case, because although we may—and must—know the densities of the steps on the wedge, we do not know the precise exposures unless we have some means of producing an accurate time and intensity of light, which, I assume, the average 16-mm. worker has not. Fortunately, this is not important; it is possible to assess the amount of light required in exposing the step-wedge (modern emulsions have so wide a latitude that an error of 200 per cent. or 300 per cent. is not serious). We then plot not an H. and D. curve, but a modification of it, which serves our purpose, in which, instead of the logarithm of the exposure, we use the density of the steps of the wedge for the ordinates.

Estimate Excessive

From the curve of the emulsion supplied by Ilford, I reckoned that a 6-volt 0.3-amp. lamp, held at a distance of 1 ft., should provide correct exposure in 1 second; as will be seen from the resultant curve, my estimate was excessive; instead of 1 ft. away, the lamp should have been 3 ft. It would, too, have been better if I had used a diffusing screen. It was, however, near enough for a curve to be plotted, which is seen in the second diagram, in which the ordinates represent the density of the steps of the Ilford wedge, and the abscissae the densities of the resultant strip of negative.

If the negative had been so developed as to produce an exact replica of the original step-wedge, the curve would have made an angle of 45 deg. with the base line, and the *gamma* would have been 1.0. Measurement of the curve shows actually that the *gamma* is $1.05 \div 1.55 = .68$. The figure given to me by Ilford was .65, so that, notwithstanding the excessive test exposure, the error introduced was not large.

Now, how can one apply this procedure to the practical testing of exposure and lab. work? First, it is important that the wedge should be printed upon the actual roll of film that is exposed in the camera—not on a separate length which is joined on. A plotting of the curve as described will indicate whether the negative has been developed to a satisfactory *gamma*. Exposures can be checked by ascertaining whether the densities in the lightest and densest parts of the image fall within, or reasonably near, the straight-line part of the curve. Thus we can check the two principal factors of our negative, exposure and development.

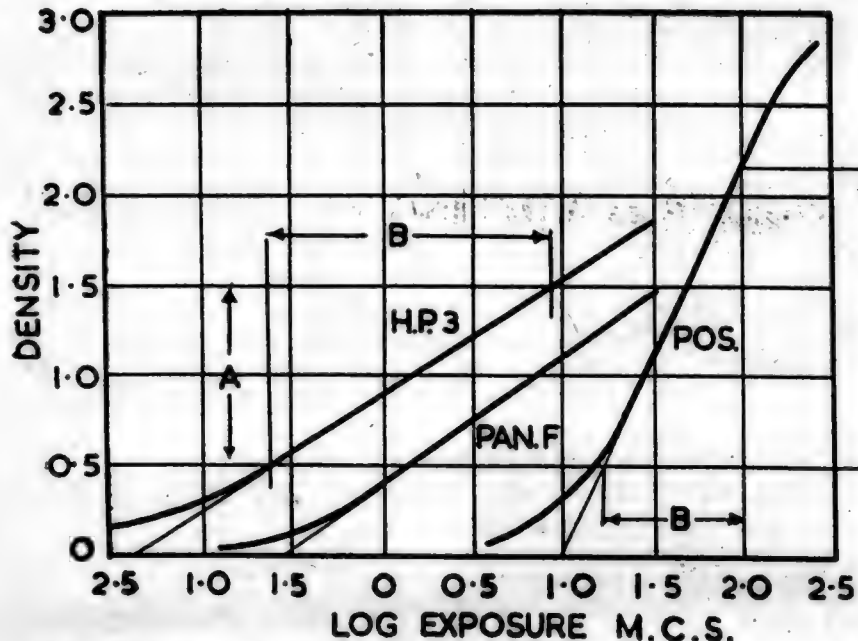
A Matter of Opinion

I do not suggest that the system can be used to check positive processing. Positive should be developed to so high a *gamma* that differences in *gamma* make little difference to the final results (I refer, of course, only to the picture, and not to a sound track). Printer exposure will vary from scene to scene, according to negative exposure, and is a matter of opinion rather than of correctness. Finally, what is likely to be the attitude of the labs. to the customer who adopts this procedure? I imagine that the laboratory that is not equipped for accurate processing will very soon get fed up, and will send such a customer elsewhere. But the laboratory that conscientiously tries to turn out reliable and consistent work will welcome it, because it provides the processor with something to work to, and it prevents any futile argument, since reference to the curve will settle any question.

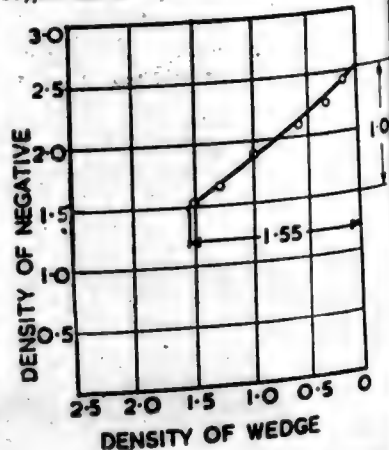
Sciendoc Gets Together

Over 100 guests attended the United Get-Together Dance of Scientific and Documentary Films at the Pavilions' Arms, Westminster, on October 9. Dancing was from 8 p.m. till midnight.

J. Searle-Shirley, chairman of the company, was one of the principal organisers.



H. and D. curves of H.P.3 and Pan F. negatives, and of a typical positive emulsion. The *gamma* of the H.P.3 is .60, of the Pan F. .70, and of the positive 2.2. The points at which the continuations of the negative curves cut the base line indicate that H.P.3 is about 8 times faster than Pan F.



Curve of H.P.3 negative, plotted from step-wedge exposure. *Gamma* = .68. The position of the curve is due to over-exposure of the step wedge

"SUB-STANDARD FILM" PUTS
THE SPOTLIGHT ON

PRODUCTION

What's Going On in the Studios

THIS specialised feature follows the progress of 16-mm. films in the making. It covers a selection from the schedules of some of the major producing units, and embraces 35-mm. "shooting" which will be reduced for primary distribution on sub-standard gauge. Restrictions on space prevent the inclusion of full details of all films in production. An asterisk denotes 16-mm. production.

Company	Title	Type of Film	Nature of Subject	Length	Sound or Silent	Colour or Mono-chrome	Production Stage or Remarks	Technical Credits	Distributors
ANGLO-SCOTIA FILM									
For Board of Trade	British Hydro-Electrics	General interest.	Hydro-electric construction.	3,000	Sound	Mono-chrome.	Shooting	Director: Anthony Squire	C.O.I.
For C.O.I.	Factory Inspector	General interest.	Work of H.M. Inspectors of Factories.	1,000	Sound	Mono-chrome.	Investigation	Director: Leonard Reeve	C.O.I.
For C.O.I.	Manpower	General interest.	Economic Planning	1,000	Sound	Mono-chrome.	Editing	Director: Leonard Reeve	C.O.I.
CAMPBELL HARPER.									
*Edinburgh	How Glasgow is Governed.	Educational	Series of six films on citizenship.	350 each	Silent	Mono-chrome.	Final editing on last two.	Director: W. MacLean. Asst. Dir.: J. H. Davis. Camera: J. Anderson and J. S. Fulloch.	Glasgow Corpn.
CHELSEA COLOUR FILMS.									
*For St. Pancras Housing Society	Untitled	Interest	Progress of the Society.	400	Sound	Mono-chrome.	Shooting	Director: H. R. Dance. Camera: F. H. W. Cox.	Sponsor
*For St. Pancras Housing Society	Untitled	Interest	Children's home at Wallis Wood.	400	Sound	Colour	Shooting	Director: H. R. Dance. Camera: F. H. W. Cox.	Sponsor
*For Y.M.C.A.	Faith Not Force	Documentary	Y.M.C.A. in P.O.W. camp	800	Sound	Mono-chrome.	Shooting	Story: John Mallinson. Director: H. R. Dance. Camera: F. H. W. Cox.	Sponsor
CROWN FILM UNIT.									
For Ministry of Labour	Civil Service as a Career.	Instructional	For children of school-leaving age.	2,500	Sound	Mono-chrome.	Shooting	Director: Colin Dean	C.O.I.
For Board of Trade	Sheffield	Interest	Industries of Sheffield.	2,000	Sound	Mono-chrome.	Editing	Director: Gerry Bryant.	C.O.I.
For Ministry of Health	Patent Ductus	Medical	Patent ductus operation.	2,000	Sound	Mono-chrome.	Finished	Director: Pat Jackson	C.O.I.
GATEWAY.									
*Winchmore Studio.	Hill Heat Causes Expansion — Liquids.	Educational	Experiments in laboratory and every-day applications of principles.	100	Silent	Mono-chrome	Finished	Direction and editing: Hugh Baddeley. Photography: John Gander-son.	Gateway
*Winchmore Studio.	Hill Heat Causes Expansion — Gases.	Educational			Silent	Mono-chrome	Finished		Gateway
G-B INSTRUCTIONAL.									
Hastings Corporation	Something Old, Something New.	General interest.	—	1,500	Sound	Colour	Processing	Director: Derek Mayne	G.-B.I.
L.M.S. Rly.	Journey for Jeremy.	General interest.	—	3,000	Sound	Mono-chrome.	Printing	Director: James Hill	G.-B.I.
Gas, Light and Coke Co.	The Vital Flame	Industrial	—	3,000	Sound	Mono-chrome	Shooting	Director: James Hill	G.-B.I.
GREEN PARK.									
Film Producers' Guild	The Route to Australia	General interest.	Travel by air	4,000 (app.)	Sound	Mono-chrome.	Editing	Director: John Eldridge. Camera: Martin Curtis.	B.O.A.C.
For Board of Trade	Five Towns	Overseas interest.	Regional film about potteries.	2,000	Sound	Mono-chrome.	Editing	Director: Terry Bishop. Camera: Ray Elton, Jo Amber. Script: Randall Swingler. Asst. Dir.: Erica Masters.	C.O.I.
For Board of Trade	Seven Sisters	General interest.	British ships under foreign flags.	2,000-3,000	Sound	Mono-chrome.	Editing	Director: Humphrey Swingler. Camera: George Still, Peter Hennessy.	C.O.I.
SCIENTIFIC AND DOCUMENTARY FILMS.									
Location	Blind Weavers	Charity appeal.	—	600	Sound	Colour	Shooting	Staff technicians. Camera: Jack Searle.	U.F.P.
Location	Gold Mining	Instructional, theatrical.	Mining in Rhodesia	3,500	Sound	Mono-chrome.	Editing	Supervision in Rhodesia: Victor E. White and staff.	Not fixed.
Location	Asbestos Mining.	Instructional, theatrical.	Mining in Rhodesia	3,000	Sound	Mono-chrome.	Final stages	Supervision in Rhodesia: Victor E. White and staff.	Not fixed.
SHELL PETROLEUM.									
	Refinery (working title).	Educational	Oil Refining in three parts.	5,000	Sound	Mono-chrome.	Animation	Director: Denis Segaller. Animation: Francis Rodker. A. J. Shaw.	S.F.U.
	Cornish Engine Preservation Society (working title).	Educational	Cornish Beam Engine	1,500	Sound	Mono-chrome.	Editing	Director: Bill Mason. Camera: Stanley Rodwell.	S.F.U.
	Indian Dancing (working title).	Educational	Indian Folk Dances	2,000	Sound	Mono-chrome.	Editing	Director: Sarah Erulkar	S.F.U.
	Fen Floods (working title).	Documentary	Floods in Fen District.	1,500	Sound	Mono-chrome.	Shooting	Director: J. A. D. Cartwright. Camera: Stanley Rodwell.	S.F.U.
	Flight for Tomorrow.	Documentary	Radlett air display	2,000	Sound	Mono-chrome.	Editing	Director: Sarah Erulkar. Camera: Sidney Beadle.	S.F.U.
THAMES GLIDE.									
*Glasgow	How a City is Governed.	Educational	Series of six on civic services.	350 each	Silent	Mono-chrome.	Final editing on last two.	—	Glasgow Corpn.
WALTON FILM SERVICES.									
*Walton-on-Thames	Glimpses of Switzerland—1947	General interest.	A holiday in Switzerland.	350	Silent	Mono-chrome.	Editing and titling	Staff technicians	Walton Films.

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